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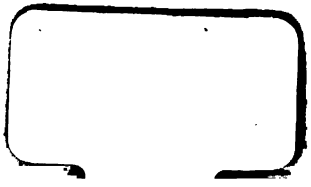
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A treatise upon horsemanship, tr. by W. Frazer

François Robichon de la Guérinière

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A TREATISE

UPON

HORSEMANSHIP,

TRANSLATED FROM THE ORIGINAL FRENCH

OF

M. DE LA GUERINIERE,

Equerry to Louis the Fifteenth of France;

BY CAPTAIN WILLIAM FRAZER.

INCLUDING

BERENGER'S CHAPTERS ON BITTING, WITH THE EFFECT OF THE SNAFFLE AND RUNNING REINS, IN PLACING THE HEAD, AND PRESERVING THE TEMPER OF YOUNG AND UNFORMED HORSES, AS PRACTISED BY THE LATE

SIR SIDNEY MEADOWS.

TO WHICH ARE ADDED

Notes from the Earl of Pembroke's Military Equitation.

CALCUTTA:

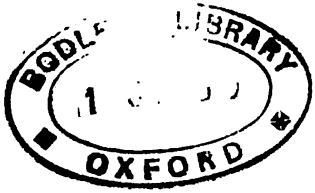
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PREFACE.

IT may be deemed proper to ſay ſomething on the publication of a Volume which has been ſo long promiſed to the public, and is now produced under the patronage of the MOST NOBLE THE GOVERNOR GENERAL, in the hope that it may prove acceptable to thoſe who wiſh to benefit by a ſcientific theory of horſemanſhip, and practice the rules, in ſituations where they may not be able to procure the aid of a maſter.

Convinced of the great ſuperiority of MONS. DE LA GUERINIERE'S ſyſtem, and anxious to acquire knowledge upon every ſubject that related to a favourite purſuit, I long ago tranſlated his Treatiſe on the Stud; and had advanced a good way in that of his Riding School, when I underſtood from CAPTAIN ISAAC HUMPHRYS, that the late COLONEL THOMAS DEANE PEARSE, Commandant of the Bengal Artillery, had tranſlated the ſame Treatiſe, at the requeſt of MR. HASTINGS.

The executors* of the eſtate, with that degree of liberality which diſtinguiſhes men anxious to promote public purpoſes, preſented me with the manuſcript, which I prepared for the preſs, by collating it carefully with the original, and ſtriking out thoſe parts which appeared more calculated to encreaſe the ſize, than the utility, of the Volume. This, with the tranſlation of his Treatiſe upon the Stud, I preſented to the HON. SIR JOHN SHORE, then Governor General, who propoſed printing it at the public ex-

* Captains Iſaac Humphrys and Henry Grace.

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pence, ordered the plates to be engraved, and four hundred copies to be ſtruck off. By ſome unaccountable means the manuſcript was loſt, and going over the work again, I perceived that BERENGER, in his tranſlation of *Bourgelot* (a contemporary Pariſian author) was, in ſeveral places, more full and ſatisfactory than GUERINIERE; which induced me to propoſe the preſent mode of arrangement.

This mode has happily met the approbation of the Moſt Noble the MARQUIS WELLESLEY; and, as His Lordſhip has given the moſt generous and flattering encouragement to my feeble endeavours, I have now only to hope, that thoſe may prove as uſeful to the public, as I have found them inſtructive to myſelf.

The Treatiſe being merely didactick, arranged in the ſimpleſt form, and expreſſed in the plaineſt language, little is required in the tranſlation. Yet there are ſome few words, the appropriate meaning of which, as applied to the Manege, I have not been able to find in any Dictionary; theſe however are unimportant, but the word *paſſage* muſt be particularly attended to; for, in the common Engliſh acceptation, it means going to one ſide; while the meaning, as applied by MONS. DE LA GUERINIERE, is the elevated, ſhortened, cadenced walk, or trot, whether advancing, reining back, going to the right, or to the left; and upon one ſpot it is termed piaffe.

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A

TREATISE UPON

HORSEMANSHIP.

CHAPTER I.

OF THE

RIDING SCHOOL.

ALL the arts and ſciences have rules and principles by means of which diſcoveries are made that lead to perfection. Horſemanſhip ſeems to be the only one that requires nothing but practice, and this miſtaken idea is the reaſon why there are ſo few well dreſſed horſes, and why the greater part of thoſe, who flatter themſelves they are horſemen, have ſo little capacity.

The want of defined principles, puts it out of the ſcholar's power to diſtinguiſh faults from perfections; he has no reſource but imitation; and unfortunately it is more eaſy to follow a bad example, than to acquire uſeful knowledge.

Meſſieurs Du Pleſſis, and de la Vallée, ſo much eſteemed in the happier days of horſemanſhip, have left us no rules to lead to that perfection

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which they acquired; deprived of thoſe advantages, we can only ſeek for information, in the works of thoſe, who have recorded the principles of their practice; and amongſt an infinite number of more modern authors, there are only two, whoſe works are held in general eſtimation. Monſieur De La Broue, who lived in the Reign of Henry the fourth of France, compoſed a work in folio, compriſing the principles and practice of his maſter John Baptiſte Pignatelli, who taught in the academy of Naples, the beſt ſchool in the world, to which all the nobility of France and Germany, who wiſhed to become perfect in the art of horſemanſhip, reſorted, to benefit by the leſſons of this illuſtrious maſter.

The Duke of Newcaſtle, an engliſh nobleman, who was preceptor to Charles the ſecond, paid the ſcience of horſemanſhip the greateſt of honours, by making it the ſtudy of his whole life; and was allowed to be the moſt ſkilful horſeman of his age.

Amongſt the other Italian, French, and German authors, who have written upon horſemanſhip; ſome have been prolix and diffuſe, others have been laconic and conciſe: both of thoſe errors I ſhall endeavour to avoid; and in the following ſheets, deliver my ideas upon the ſubject, ſo as to be clearly underſtood, with the aſſiſtance of the plates, as a ſubſtitute for the ſchool.

The opinions of thoſe who attempt to ridicule the theory of the art, will not prevent me from maintaining it's utility. I agree however, that in an exerciſe where the body acts the principal part, practice is indiſpenſably neceſſary.

Theory teaches us to proceed upon juſt principles, which inſtead of oppoſing, ſerve to improve and embelliſh nature.

Practice produces facility, in carrying into effect the ſyſtem, that theory inculcates; to acquire this facility, patience and aſſiduity, with deciſion

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and vigour, but above all the love of horſes, is required; and theſe qualities conſtitute a true horſeman. There are few men who do not love horſes; that ſentiment ſeems to ariſe from gratitude for the ſervice the animal renders man. Should any perſon think otherwiſe, the puniſhment of his indifference will ariſe from the accidents he is expoſed to, or from his being deprived of the ſervice of that noble and valuable animal.

By vigour and deciſion, I do not mean exceſs of violence, or imprudent temerity, but that kind compulſive force, which keeps the horſe in awe of the aids and chaſtiſements; while his rider preſerves that eaſe, equilibre, and grace, inſeparable from true horſemanſhip.—The difficulty of acquiring theſe qualities, and the length of time neceſſary to become perfect in the art, has made many perſons (who affect to know a great deal) declare the manage uſeleſs; theſe prejudices, which timid truth cannot always oppoſe with effect, prevent many from cultivating this noble and uſeful exercise, which tends to render a horſe ſupple, mild, and obedient; without which, he muſt be entirely unfit for war, the chaſe, or the ſchool.

CHAPTER II.

Of the various Tempers of Horſes.

This knowledge is the firſt deſideratum in the art, and every ſcholar ſhould make it his principal ſtudy; but long experience is required, to enable a horſeman to diſcover the ſources of good or bad diſpoſitions.

With a horſe of proper ſtature and proportion of parts, inheriting ſtrength, courage, and docility, the true principles of the ſchool may readily be put in practice; but when nature rebels, and the cauſe of obſti-

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nacy is not perceptible, the means employed to ſubdue, may create new oppoſition, inſtead of curing thoſe vices ſuppoſed to be known.

Want of docility commonly proceeds from exterior or interior defects, weakneſs natural or accidental, in the reins, haunches, hoofs, ſhoulders, legs, or the ſight; want of courage, ſluggiſhneſs, impatience, paſſion and malice, to which might be added bad habits.

Bad habits are occaſioned by bad management, and when once rooted, they are more difficult to correct than a bad natural diſpoſition: Colts begin to contract them at a very early period, when at liberty in the ſtud; which makes it painful to them to ſubmit to their firſt leſſons, and the dominion of mankind, who taking the advantage, which they pretend to aſſert nature has given them over horſes, too often carry their power beyond moderation; and no animal has a ſtronger ſenſe, or more retentive memory of undeſerved puniſhment than a horſe.

Formerly there were people employed ſolely to train colts, when taken from the dam, denominated *Cavalcadours de Bardelle*. They were always choſen from amongſt thoſe diſtinguiſhed for patience, ingenuity, boldneſs, and diligence; qualities not ſo immediately neceſſary amongſt horſes that have been mounted; their buſineſs was to handle and familiarize the colts, to take up their feet frequently, and beat the under part of the hoof gently in the manner of driving a nail; to accuſtom them to the bit, ſaddle, girths, and crupper, by which means they gained upon the colts, made them gentle and eaſy to mount, never uſing force or coercion, until every other means failed. Thus they rendered every colt familiar and fond of man; while his vigour, powers and courage were preſerved. The adoption of ſimilar practice in modern times would be found equally effectual.

Eſſential defects of dangerous conſequence are ſhyneſs, vice, to be reſtive, *ramingue* and *entier*.

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Shyneſs proceeds from the fear of particular objects which they will not approach: this may ariſe from natural timidity, or a defect of viſion, which makes objects appear different from what they really are: this fault is encreaſed by beating. There are alſo ſome horſes, that after being long confined in the ſtable, will ſtart at every thing they ſee upon firſt coming out, but this is of very ſhort duration, if they are not beaten, and are with patience familiarized to ſtrange objects.

A vicious horſe is that which by ill uſage has become ſo perverſe, as to bite, kick, and hate his rider; ignorant and ill-tempered horſemen, make their horſes vicious.

A reſtive horſe (ignorantly called a ruſty horſe) refuſesto or forward, ſtands ſtill in the ſame place, and reſiſts the efforts of his rider in different ways, the word is derived from the verb *reſter* to ſtop.

A *ramingue* horſe, in working doubts and heſitates to go forward, advances a little and then ſtops, and is as it were of two minds: the original word *ramingo* in Italian ſignifies a young bird or neſtling, which when full grown and fledged, refuſes to quit the neſt or bough, tho' urged and ſolicited by the parent birds to launch into the air and take its flight.

The *entier* horſe, refuſes to turn, and this proceeds from the awkwardneſs and ſtiffneſs of his body and limbs; ſometimes however from vice and bad habits. The temper, or mind of the animal (if the expreſſion may be granted) muſt be ſoftened and ſoothed, or the pliancy of the limbs, will avail but little: they ſhould therefore act in concert, and as the one is able, the other ſhould be willing and ready. The term *entier* in its figurative ſenſe, in which it muſt be always underſtood in horſemanſhip, means a ſtiff-horſe, or one that is not ſuppled, and therefore refuſes to turn from the pain and difficulty which he finds in putting himſelf into a proper poſture: in its original and literal ſignification, the word means whole, intire,

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unbroken, and is derived from the Italian word *intero* as that is from the Latin *integer*: the Italians therefore, who always ſpeak in metaphor, and from whom the terms of horſemanſhip are adopted, or naturalized, by other nations, figuratively call a ſtiff and undiſciplined horſe an intire or unbroken horſe; which from the ſtiffneſs and tightneſs of his joints and muſcles, is not able to bend himſelf, but in turning moves all of a piece, like a beam, or bar of iron; while the active and ſuppled horſe, who can bend himſelf readily, and becomes part of the circle he deſcribes in turning, may be ſaid to be like a chain, ſo to looſen and ſhift his limbs, as to break and divide himſelf as it were into parts: hence perhaps the term horſe breaker.

When theſe defects ariſe from want of courage, or from weakneſs, it will not be eaſy to remove them by art. It is neceſſary however to remark, that both the courage and powers of the animal may be deſtroyed, by mounting, and dreſſing, when too young. The proper age depends upon various circumſtances of lineage, climate and individual qualities.

CHAPTER III.

Of the inſtruments uſed in dreſſing horſes, viz. the ſaddle, bridle, bridon, martingale, caveſon, chambriere, ſwitch, the ſpurs, the longe, and the pillars.

SECTION I.

The demipeak is perhaps the beſt kind of ſaddle for young horſes and ſcholars, but it ſhould exactly fit the horſe, and be placed ſo as neither to impede the motion of the ſhoulders, nor throw the weight upon the

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loins; the pannel ſhould be equally ſtuffed, and may be advantageouſly lined with goat's ſkin, the hair outwards; if the horſe is well formed, neither crupper nor breaſt band will be required, though both are uſeful for troop horſes.

SECTION II.

THE BRIDLE.

1ſt. The Mouth-piece.

The *mouth-piece* in order to produce the wiſhed for effects, and operate juſtly and with certainty upon the mouth, ſo as to be able to raiſe, ſupport, unite or reſtrain the horſe, without violence or pain, ſhould be placed directly and evenly upon the *bars*, exactly between the teeth called the *grinders* and the *tuſhes*; and the chain called the *curb*, ſhould reſt equally and ſmoothly on that hollow under the chin, commonly called the beard. The *mouth-piece* by its *appuy*, or the force with which it preſſes the *bars*, is employed to retain the horſe in his pace, and to make him ſtop. The *branches* govern, direct, and unite him; and the *curb* is the cement and ſoul of both: for the *mouth piece* could have but little influence over the *bars* from above, nor the *branches* when pulled below, if the *curb* did not connect and animate both. This is the manner in which the bitt operates, by means of the parts which compoſe it, viz. the *mouth-piece*, *branches*, and *curb*, each of which has its diſtinct office, although all muſt concur and act in union, to produce the propoſed effect. We will explain how this end is to be attained, and, to be more exact, will ſpeak of each article ſeparately.

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SECTION III.

The branches and curb, are formed in different ſizes, in different ſhapes and proportions, as the mouth which is to wear the bitt requires, and theſe different ſhapes and proportions are what diſtinguiſh one bitt from another.

The *mouth-piece* is that part of the bitt which the horſe carries in his mouth: this is ſometimes made of one intire piece of iron, *kneed* or bent in the middle, and ſometimes quite ſtrait. Some again have a joint in the middle, and other mouth-pieces have a hollow ſpace in the middle, in which the tongue is lodged, which being not preſſed ſo much as when the mouth-piece is level, remains more free and undiſturbed. This arched ſpace is called the mounting, *liberty* or *upſet*; and from its ſhape and faſhion, gives a particular denomination to the bitt, as a *pigeon* necked, a *duck* or *gooſe* necked bitt; ſo called, becauſe the two parts which compoſe this neck are formed in reſemblance of the necks of theſe birds. The *branches* are thoſe parts of the bitt to which the *mouth-piece* is joined and inſerted, and which reaches from the horſe's cheek to a certain length below his chin. They are ſometimes bent and turned into different ſhapes, and according to the proportion in which they are bent produce different effects upon the horſes mouth. When ſtrait, the branches conſiſt but of two parts; an *eye*, or hole at the top, to which the head-ſtall is buckled; and an hole, or ring at the bottom, in which the reins are faſtened; beſides this, one or two ſmall *chains*, and ſometimes a ſlender bar of iron run acroſs near the bottom, to keep the *branches* firm and ſteady.

Thoſe *branches*, which are formed obliquely, are bent in different parts, and in different degrees at the upper end, near the mouth-piece. When they are bent ſo as to make a projection near the *mouth-piece*, this projection is called the *elbow*, or *ſhoulder*; and when it is towards the bottom, it is named the *knee* or *ham*. There is an imaginary line belonging to all

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bitts, called by horſemen and bitt-makers, the *line* of the *banquet*, or upper part of the branch above the mouth-piece, which beginning from the *eye* at the top of the branch, runs to the end. In this all the delicacy of the art conſiſts; for it is the rule and guide by which the bitt is to be adapted to the mouth, and by which the ſtrength or weakneſs of the branches are to be known. To theſe we may add one part more, which is called the *arch of the banquet*, and is at the inſertion of the *mouth-piece* into the branches. Under this, there is another called the *beard*.

The next and laſt article belonging to the bitt, is the *chain*, or *curb*, which goes under the *chin*. The perfection of the bitt, and the certainty of its effects depend upon the union and correſpondence of the *curb* with the *branches*. To attain this purpoſe, great exactneſs muſt be obſerved, as that it be of a juſt and ſuitable length with the *beard*, and that it remains flat and immoveable in its place, not galling, or pinching the part, but yet keeping it in due ſubjection: for were it to be looſe, and ſhift its place, it would render the branches entirely uſeleſs. This *curb* is compoſed of many links; the larger they are, the gentler and eaſier they are, and when, from the tickliſhneſs and delicacy of ſome horſes, they happen to be too ſtrict, a piece of cloth or leather, put between them and the *beard*, will blunt their effect. The adjuſting the *curb* properly, is a matter not only of the utmoſt conſequence to give the branches their due power, but is alſo of ſo much exactneſs and nicety, that few of the bitt-makers themſelves are equal to the taſk, ſo as to know the ſhape and temper of each mouth, the dependence which all parts of the bitt have upon one another, of what length or ſhape to form the *branches*, and to complete the machine with that truth and juſtneſs, which the purpoſe to which it is deſtined moſt abſolutely requires. The greateſt difficulty is to fix the *curb*; and, although it calls for ſo much care and knowledge, and almoſt each horſe, from the ſize or temper of his mouth, ſhould wear his bitt *with*

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a difference, yet they are generally kept *ready made*, and many people are content to buy them ſo, and thruſt them into their horſe's mouths, pleaſed with the poliſh, and mechanic neatneſs of the work, which in this nation is very beautiful; and judging this to be ſufficient, concern themſelves no farther.

Of outward form elaborate, of inward leſs exact. MILTON.

When the *curb* (as already mentioned) is too looſe and long, it defeats the operation of the *branches*, and by giving too much room, allows them to go back, which poſture oftentimes galls and frets the horſe's lips, and frees him from ſubjection to the hand.

When it is too ſhort, it is always too ſevere, and binds and gags the horſe, ſo as to occaſion great uneaſineſs and diſturbance, depriving the branches likewiſe, to a certain degree, of their juſt effect. In order to hinder the *hook* to which the *curb* is hung, and which confines it in its place, from hurting the horſe either in his cheek or lip, great care ſhould be taken to turn it ſomewhat round and thick, and to proportion its length, ſo that it may touch only the extremity of the lip, which is the place where it joins the laſt link of the *curb*. The due length is generally fixed by the diſtance from the *eye* of, the *branch*, to the *elbow*, or *ſhoulder*; and in *ſtrait* branches where there is none, to the *place* where the elbow *would* be, if there was one. If the *beard* is too tender and ſenſible, it will be proper to make the *curb* of *one* piece of iron, remembering to have it round, ſmooth, and well poliſhed; taking care to make the curb reſt in its place, and not to ſlip up above the *beard* upon the jawbone, as it happens to horſes which are ſmall, narrow, and very quick of feeling in that part. To keep it ſteady, therefore, the *hooks* muſt be longer than they commonly are, hollow or arched, eſpecially upwards, and the *curb* either round or flat, according as the *beard* requires, and *ſhort*, to balance the extraordinary length of the *hooks*. To

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ſhield the *beard* likewiſe from the preſſure of the *curb*, a bit of cloth, or leather, may be put between them; and where the part is ſo very tickliſh, as hardly to allow any thing to touch it, the *curb* may be made entirely of *leather*. There is likewiſe another method which may be practiſed upon theſe occaſions, either to work with the reins put under the *ſhoulder* of the bitt, which leſſens, to a great degree, the force of the *curb*, and is called working with falſe reins; or elſe to lay the curb entirely aſide. As theſe *curbs* are calculated for the eaſe and relief of horſes whoſe *beards* are too ſoft and yielding, there is a ſort of *curbs* likewiſe which are deſtined ſolely to horſes whoſe *beards* are thick, fleſhy, and ſo dull and hard, as ſcarcely to have any feeling, but lean upon the hand, *force*, or break from it, and commit many diſorders, either from a bad temper, want of ſtrength, of ſuppleneſs, and activity; or, as it ſometimes happens, of all together. The *curb* preſcribed for horſes of this character (having firſt tried the ſmooth *curb* of one piece) muſt be hollow, indented, or armed with ſmall teeth, and of one piece of iron.

This indeed has great power, and will perform all that can be executed by a bitt; but it is too rude, and ſo painful, as to be unbecoming in an horſeman to uſe. The more eligible part will therefore be, with horſes to which ſuch ſeverity is requiſite, either to reject them totally, or endeavour to form them by milder treatment, and with judgment and knowledge, rather than to expoſe them, by the harſhneſs of this curb, to work diſagreeably, or be indebted for their obedience to ſo much rigour and cruelty. It was likewiſe cuſtomary to fix above the *mouth-piece* a thin *chain*, or ſlender bar of iron, reſembling a ſmall *ſnaffle*, but better known by the French term of *trenchefile*. This, at preſent, at leaſt in this country, is laid aſide; it nevertheleſs has its uſe, and may be employed with advantage to horſes which are apt to *drink* or *ſwallow* their *bitt*, as the expreſſion is, or bury it ſo deep in their mouths, as to hinder it from having a due and juſt

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effect. It ſerves alſo, to a certain degree, as a *player*, to refreſh and enliven the mouth, ſomewhat in the ſame manner as the little chain ſo called, which is hung in the middle of the *upſet*, and laying upon the tongue, keeps it in motion, and makes the mouth moiſt and pleaſant.

Such, under various forms and combinations, are the component parts of the machines called *bitts*. The general rules which muſt be obſerved in adapting them to the mouth, the different ſorts at preſent in uſe, with their properties and effects, will now demand to be conſidered; but as this cannot be done but relatively to the mouths to which they are to be applied, it will be indiſpenſably neceſſary, in this place, previouſly to ſpeak of them, and of ſeveral particulars incident to them.

SECTION IV.

Of the Bars and Lips.

In order to be able to adjuſt a bitt to the mouth of any horſe, the firſt thing neceſſary is to examine the qualities, and to conſider and meaſure the proportions, ſo as to make it tally and anſwer to the temper and properties of each particular part. The method of doing this, is to be able to diſcern the natural faults and imperfections, ſo as to palliate and correct them by the ſtructure of the bitt; for were the mouths of horſes good and perfect, there would be no trouble, and little need of ſcience, to furniſh them with bitts.

The general defects are, that they are *too* narrow and ſmall, or too large and wide; that they have the *tongue* too thick and broad; the channel, or place where it is lodged, too confined and ſtraitened; the *bars* too dull and hard, or too delicate; the *lips* too flat and fleſhy; the *palate*,

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or roof of the mouth, too nice and tickliſh, and too low, that is to ſay too *fleſhy*, or not ſufficiently ſo; and above all, the jaws too large, narrow, and confined. Nor does it fail ſometimes to happen, in addition to the perplexity which each particular defect will occaſion, that they all meet together in the ſame horſe, and being oppoſite and contrary to each other, will demand the utmoſt ſkill of the moſt able horſeman to ſteer between theſe difficulties, which this complication of diſorders will throw in his way.

It is not, however, the thickneſs of the *lips*, the hardneſs of the *bars*, nor the bigneſs of the *tongue*, which need occaſion much trouble; for a palliative, if not a remedy, may certainly be found in allowing a large and open *liberty* to the bitt, ſo as not to preſs or confine the tongue; and in having a firmer and fuller *appuy* upon the *bars*, but ſo as not to ſqueeze, or diſturb the lips. But when the *mouth* is narrow, and the *bars* at the ſame time tender, a more ſerious diſtreſs muſt ariſe; for if the *mouth-piece* is ſmall and thin, to ſuit the ſize of the mouth, it will offend and hurt the *bars*; and in this inſtance, the *bitt*, inſtead of fixing and aſſuring the horſe's head, will teaze and fret him ſo as to make him toſs it about, and commit many diſorders with it. When the *tongue* is groſs and clumſy, and the *channel* narrow, the *appuy*, or ſtreſs of the *mouth-piece*, which ought to be upon the *bars*, will render the *liberty* ſo comparatively ſmall, that it will act rather upon the *tongue*; and, inſtead of eaſing and relieving, will confine and preſs upon it, ſo as to occaſion uneaſy ſenſations. Again, when the *tongue* is unreaſonably large, and the *palate* very low, and quick of feeling, the *liberty*, being required to be very high, will rub and fret the *palate* with its top, ſo as to make the horſe open his mouth in a diſagreeable manner, *beat* upon the hand, and behave very irregularly. Theſe difficulties every horſeman muſt expect to encounter; and they are ſo combined and united, as to require the utmoſt ſkill and diſcernment to reconcile them together; nor will the beſt efforts, and niceſt refinements of the arts ſucceed, without much patience, continu-

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ed exercise, and the discretest conduct. It has been already mentioned, that the sensibility, or dulness of the *bars*, proceed from the greater or less quantity of flesh with which they are covered; as well as from their *form*, and their being more or less round, or *sharp* and *ridgy*, and situated *high* or *low*. In proportion, therefore, to these qualities, it will follow, that the influence of the bitt, or *appuy*, must be stronger, or more gentle and moderate. Mere common sense instructs us so far; but we shall be still more fully convinced by the horse; for he must necessarily be guilty of many follies and extravagancies, when the bitt is either so rude as to give him pain, or so easy and weak as to be ineffectual.

Those horses whose mouths are good in all their qualities, and just in all their parts; that is, whose *mouths* are reasonably wide, whose *tongue* lays easily and properly in its channel, whose *lips* are not thick, nor fleshy, whose *bars* are endued with a certain degree of feeling, without being too tender, such horses will require but little trouble, and the simplest and plainest bitt will suffice, especially if to these advantages, a fine and long *foreband*, a small and well-turned *head* be added, and they are active, strong, and gentle, with spirit and courage; horses of this stamp will prevent the labours of art, for nature may almost be said to have *bitted* them herself, when she furnished them with these happy and superior qualities. The only difficulty is to find them.

When an horse possesses all the qualities which constitute a fine mouth, and, at the same time, is weak in his fore parts, it is certain that he will, and must lean more upon the hand than he ought, and will, upon this account, require a ruder and more powerful bitt; and although no bitt should be so harsh as to cause pain, yet, in this instance, it is evident, that one ought to be used which is stricter, and more compulsive, than in other circumstances would be necessary.

When the *bars* are round and callous, and the lips are fleshy and big,

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the bitt ſhould be ſo conſtructed, as to keep clear of the *lips*, and preſs only upon the *bars*. If, on the contrary, the *bars* are good, and the *lips* in fault, the intention of the bitt ſhould be to eaſe the *bars*, and attack the *lips* more forcibly. Both theſe are effected, by making the mouth-piece thicker or thinner, where it is to eaſe, or preſs upon theſe parts. If the *bars* are hard and callous, and the lips ſmall and thin; a *mouth-piece* ſomewhat ſharp and edged will be more effectual than one that is round. When the *bars* are hard, the *lips* large, or the mouth narrow, the *mouth-piece* ſhould be formed ſo as to affect the *bars*, and leave the *lips* at liberty; that is to ſay, it ſhould be thick and round at the middle, and ſmaller and ſharper at the end. When the mouth is dry and dull, a *player*, or ſome rings hung upon the *mouth-piece*, by their turning and motion, will awaken the feelings, and make the mouth freſh and pleaſant; and when the *bars* are ſomewhat lifeleſs, and the mouth narrow, ſo as not to ſuffer much iron to be put into it, a large *liberty*, with the *mouth-piece* narrowed, and ſharpened off towards the ends, will take up leſs room, and from its ſharpneſs be more felt by the *bars*. It muſt be remembered, that each of theſe bitts muſt have the liberty in proportion to the ſize and action of the *tongue*, and the properties of the *palate*.

But when, to theſe imperfections, heat and fretfulneſs of temper are added; if the bitt, which was calculated to remedy the vices of the mouth only, ſhould fail of the expected effect, inſtead of augmenting its rigour, you ſhould make it more eaſy and gentle, by compoſing the *mouth-piece* of one entire piece, without a *liberty*, if the *tongue* will permit; and if not, one ſhould be made, ſtill keeping the *mouth-piece entire*, that is to ſay, not broken or disjointed, and the two parts faſtened by a *link* in the middle; but the *liberty* hollowed out of a ſolid piece, which will have this advantage, that being ſolid, it will not bend, and will keep the mouth in a firm and juſt *appuy*, fixing the *head*, and maintaining a conſtant and equal degree of

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ſubjection in ſuch horſes as are apt to have their heads fickle and uncertain; and reconciling them to the conſtraint better than a *jointed liberty* could effect; teaching them, at the ſame time, by the uniformity of repeated leſſons, that all their efforts of reſiſtance are in vain, and that no irregular motions of the head, no grimaces, or diſtortions can avail, to change or remove what is fixed and ſtable; and to which habit and patience will, ſoon or late, diſpoſe them to ſubmit.

With reſpect to horſes whoſe *bars* are high, ſharp, and endowed with ſuch ſenſibility, as ſcarcely to ſuffer any thing to touch them, a plain and ſimple mouth-piece, or *cannon* will be moſt ſuitable; it ſhould be moulded likewiſe with the ends *thick* and *full*, and with a *liberty* for the tongue, which, by being bent, will work more upon the *lips*, and conſequently ſpare the *bars*; while time and perſeverance, which conquer moſt difficulties, will lend their aſſiſtance, and reconcile all. To proceed; it is not only neceſſary that the *branches* ſhould have their peculiar and diſtinct effect, and that the *mouth-piece* ſhould correſpond with the ſtructure and temper of the mouth; but it is indiſpenſibly neceſſary, that both theſe parts ſhould act together, and aſſiſt each other, and that with the utmoſt truth and exactneſs, otherwiſe many diſorders would ariſe; for how nicely ſoever the *mouth-piece* may be adapted to the mouth, it will avail but little if the *branches* do not correſpond; for if they are too rude and harſh, the horſe will be afraid of the *mouth-piece*, gentle as it may be, as much as if it was really ſevere; and if, on the other ſide, the *branch* ſhould be ſtrait to a certain degree, and the *mouth-piece* too weak and eaſy, it would not have its due effect, to raiſe, confine, or ſupport the horſe; but he would lean upon the hand, and grow ſo heavy and dead, as to be very aukward and unpleaſing. In theſe delicate circumſtances the horſeman muſt truſt to his experience, and employ his judgment; nor is it a ſmall ſhare of either that will be ſufficient to direct his conduct: above all, he ſhould be well and intimately acquainted

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with the faults and defects of the horſe, and able to diſcern when they will admit of a remedy, and when they are incurable; ſhould know the temper, and ſee what qualities nature has given, and what ſhe withholds, ſo that he may decide how far to interfere, and to what degree of juſtneſs and grace he may hope to bring the animal, ſo as to make it anſwer the end he wiſhes to attain.

SECTION V.

Of the Tongue and Palate.

When the *tongue* is ſo thick that it cannot be contained in the *channel*, or is too broad and big, it will prevent the *mouth-piece* from reſting upon the *bars*, will make the *appuy* hard and dead, deprive the bitt of its due effect, and frequently be bruiſed, fretted, and injured by it. The true and only remedy for theſe evils, is to allow a proper place for the tongue, by making a juſt and convenient *liberty*. The fantaſtical and ſtrange *liberties* or *upſets* of bitts; which are ſo frequent in books, as well as the preposterous bitts which are to be found in them, are entitled to no notice upon this occaſion, inaſmuch that they appear to have been formed rather to exerciſe the fancy and invention of the bitt-makers, than to anſwer the wants of the able and judicious horſeman.

In what caſes this *liberty* ſhould be formed, either *whole*, or compoſed of *two parts*, we have ſet forth in the preceding chapter; it will be ſufficient then barely to repeat in this, that when the *tongue* is well-formed, and of a reaſonable ſize, it ſhould be ſmall and moderate; and when the tongue is groſs and big, it ſhould be large and ſpacious; or, in other words, it ſhould be adapted to the tongue, and made in meaſure and proportion to it, care

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being taken at the ſame time, that it be not ſo wide, as to affect the *bars*, for upon them the whole virtue of the bitt depends.

When the mouth is *ſmall* and *narrow*, the *mouth-piece* muſt be in proportion, remembering, at the ſame time, that it ſhould not be ſo little and thin, as by its ſharpneſs to alarm the *bars*; for it will be better to ſuffer ſome light temporary inconveniencies, ſuch as to let it wrinkle the *lips*, or preſs upon the tuſhes a little in the beginning, than to make the horſe deſperate, by hurting the ſenſibility of his bars; or, to avoid that fault, by putting more iron in his mouth than nature allows it to contain. With theſe difficulties the horſeman muſt contend awhile; which, if attacked with prudence and moderation, will by degrees grow leſs and leſs, till they totally vaniſh. Time, and a judicious treatment, will bring the bars to a proper tone and feeling, and the mouth will become at laſt ſo ſeaſoned, as to be patient of the bitt, and obey its impreſſions at the will of the hand which directs it.

To theſe likewiſe many faults and irregularities in the horſe may be added; as *gaping*, or opening the mouth beyond meaſure, than which nothing is more diſpleaſing to the eye, *putting* out the *tongue*, or letting it hang out on *one ſide*; *drawing* it up above the *mouth-piece*, *wreathing* and *moving his jaw*, *arming* himſelf, or reſting the branches of the bitt, or his chin, upon his breaſt, and carrying his head entirely on one ſide; to theſe bad habits and tricks, it is not in the power of a bitt to furniſh a remedy. Long and patient exerciſe, diſcretion, and a correct and judicious hand, are the only means which can be employed to redreſs theſe capricious poſtures of the *head*; and for the opening of the mouth, the beſt correction is to place the *noſe-band* low, and draw it very cloſe and tight, unleſs the vice proceeds from the *bitt*, by being too big for the mouth, or cauſing any pain or uneaſineſs; in which caſe, the bitt muſt be altered, and the cauſe being removed, the effect will ceaſe.

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When the horſe *lolls out* his tongue, it proceeds either from a bad habit, or becauſe it is too *long*. When the latter is the caſe, it may be cut ſhorter, and the remedy is certain, but too cruel to be offered, although conſtantly preſcribed by ancient writers: when it is owing to mere whim and inclination, and the bitt fits ſo juſtly and equally in his mouth, that nothing can be found amiſs, the fault muſt either be permitted, or the offending part be made *ſhorter* by *amputation*, as in the inſtance of its being too long. When the horſe lolls it out on one ſide, he thereby fruſtrates, in part, the effect of the bitt, and renders the *appuy* uncertain. Frequent and gentle ſtrokes of the ſwitch or whip, to alarm and ſurprize him, are the beſt corrections that can be uſed; though ſome preſcribe a ſort of *muzzle*, with ſmall, and ſharp points of iron, to prevent or puniſh the fault. The horſes which draw up their tongues, and bring it over the *mouth-piece*, are generally guilty of this trick from heat, fretfulneſs, and too much ſenſibility. To cure this evil, care ſhould be taken that the bridle does not moleſt or incommode the mouth; and that the *liberty* be ſo eaſy and large, as in no degree to preſs or diſturb the tongue; and in order to pacify and moderate a temper too quick and impetuous, the lenities of patience and gentleneſs, of a light and ſteady hand, and of a ſoft and eaſy bitt, will prove the moſt effectual medicines which can be adminiſtered.

When an horſe turns and twiſts his under jaw, being guilty of (as already ſaid) what the French horſemen term, *faire les forces*, or imitating the action of a pair of *ſheers* when they cut any thing; the beſt remedy is to uſe a bitt formed of *one* piece, and now and then to ſtrike the part lightly with the whip, and keep a conſtant hand. The horſe which is apt to *carry low*, or *arm himſelf*, which is effected by the horſe's curling his neck, ſo as to touch the upper part of his throat with the branches of the bitt, commits a fault which is beyond the power of the bitt to prevent or cure. To hinder the habit of *arming*, a round bit of wood has been recommend-

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ed by ancient writers, to be placed in the hollow part of the jaws, which, in ſome degree may ſtop his chin from turning downwards, ſo as to touch his throat, and prove more effectual than any aſſiſtance that can be gained from the bitt; which is a machine whoſe ſole intention and ſole powers are directed to pull the head *downwards*, and conſequently cannot *raiſe* and *ſupport*, and *pull it down*, at the ſame time. The uſual method of attempting to raiſe the head, is to employ a bitt with branches that are eaſy and ſoft in their operation; or to make uſe of a bridoon to hold the hand high; but all theſe endeavours go but a little way, and are ſo very unequal to the taſk required, that thoſe horſemen who undertake to raiſe an horſe by the agency of the *bitt*, defeat their wiſhes by the very means they uſe to make them ſucceſsful.

Having thus diſcourſed of *bitts* in a ſummary and general manner, it will, perhaps, be requiſite, before we diſmiſs the ſubject, to recapitulate the foregoing particulars, and lay down the plaineſt and moſt certain rules for the information of thoſe perſons, who may wiſh to be acquainted with the properties of different bitts, and to know how to adapt them ſo as beſt to anſwer the horſeman's views and intentions.

The eaſier, ſimpler, and lighter a bitt is in all its parts, provided it produces the deſired effect, the better, and more agreeable it will be.

The neater and ſmaller the mouth-piece is, in proportion to the ſize and qualities of the mouth, the more pleaſing it will be to the horſe.

The mouth-piece that is made of two parts, and joined in the middle, is more eaſy than that which is whole and entire.

The rounder and fuller it is towards the *ends*, the ſofter and gentler it will be to the mouth.

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The *liberty* or *upſet* ſhould be formed in *proportion* to the mouth, eſpecially to the *tongue*, for the eaſe and accommodation of which it is principally calculated.

The *mouth-pieces*, called *pigeon-necks*, *gooſe-necks*, *cats-feet*, *pas d' ane*, *canon a trompe*, or a *canne*, both which are entire, and *arched* in the middle, (and for which there is no Engliſh term) with many others, are diſtinguiſhed from one another, only by being whole, or elſe of two parts jointed in the middle, being fuller and ſmaller in the mouth, and by having the *upſet*, or *liberty*, larger or more confined.

In this particular, and in this only, the real and eſſential difference conſiſts, and not in the fantaſtical figures and ſhapes into which they are wrought, nor by the addition of *melons*, *bells*, *pears*, *balls*, *olives*, *paternoſters*, or beads, *ſcatch mouths*, and *cats-feet*, &c. with which, till of late years, it was uſual to cover and load the bitts; and which are now deſervedly rejected, as cumberſome, abſurd, and ridiculous.

SECTION VI.

Of the effect of the Bridle.

It is from the *branches*, in alliance with the *curb*, that the *mouth-piece* receives all its life and power. Theſe branches act with greater, or leſs force, in proportion as they are nearer, or farther removed from that part of the *mouth-piece* which preſſes upon the *bars*, and is the eſſence of the whole. With reſpect to the line of the *banquet*, or upper end of the branch, and the *eye*, it muſt be remembered, that the lower parts of the branch are influenced ſolely by the different proportions and different ſituations of the upper part called the *eye*. If this is placed *high*, it re-

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ſiſts the power of the branches, and keeps them ſtrait and firm; ſo that when they are pulled, the *mouth-piece*, which is between it and them, preſſes more ſtrongly upon the *bars*, than it would do, if either of theſe parts were to yield and give way to the other. On the contrary, if the *banquet* and *eye* were placed *low*, they would be too weak to reſiſt the force of the *branches*, and the *mouth-piece* could have no effect. This is ſo infallibly certain, that the ſituation alone of the *eye* will make *branches* of different conſtructions, operate in the ſame manner, and produce the ſame effect; ſo that a ſtrait *branch* will be as powerful, as one which is *bent* and turned, provided the *eye* be placed equal high in both: and the line in which the reins act, that is from the *ring* of the branch to which they are faſtened, be equally diſtant from the point of *appuy*, or that part of the *mouth-piece* before deſcribed, which the branches immediately attack: the variety, therefore, of *turned* branches, which abounded formerly, and of which ſome are ſtill in uſe, are, perhaps, more to be commended for their graceful appearance, than for poſſeſſing any qualities ſuperior to thoſe inherent in the *ſtrait*; for the powers of both depend upon the *eye*, which ſits as ſovereign, and commands the whole bitt. When the *eye* is fixed to a certain degree of *height*, and the branches are *ſhort*, the bitt becomes powerful and ſevere. The ſituation being changed, and the *eye* lower, accompanied with a *long branch*, will make the bitt ſofter, and more indulgent.

Long branches, by being at a diſtance from the hand, confine and bring down the horſe's head; *ſhort* branches, therefore, being nearer to the hand, muſt contribute to raiſe it.

A branch, of whatever ſhape it may be, becomes ſtrong and rigorous, when the lower ends advance upon the *outſide* of the *line* of the *banquet*.

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The contrary effect is obtained, by making the lower ends turn *inward*, or, in other words, *towards* the neck of the horſe, as the term *outward* ſignifies *from* it.

Short branches are more forcible, and rougher than *long*, as their power is more inſtantly felt, than if it came from a diſtance, and awe and conſtrain the mouth very ſtrictly.

Having thus *diſſected* the bitt, and ſhewn the diſtinct and ſeparate office of each part, we will now beg leave to gather up the ſcattered limbs, put them together, and place the entire machine in the horſe's mouth.

SECTION VII.

Of the Bitt which ſhould be given to a young horſe.

In the beginning of an undertaking, whoſe aim is to ſubdue and reclaim nature, and that at a time when ſhe is wild, ignorant, and even aſtoniſhed at the attempts which are made upon her, it is evident that ſhe muſt not be treated but with lenity, inſtructed with patience, and by ſmall degrees, and that nothing ſhould be offered that may hurt, ſurprize, or occaſion any diſguſt. The horſeman, therefore, ſhould not act the part of a *tyrant*, but the part of a *lover*; not endeavour to *force* her ſubmiſſion, but ſtrive to gain her *conſent* and good will, by aſſiduity, perſeverance, and the gentleſt attentions; for what proſpect of ſucceſs would rougher manners afford? To what purpoſe would it be to compel a colt to go forward, or turn from fear of the whip or ſpur, and to trot and gallop ſo freely, as to ſupple his limbs, and form his paces, if the novelty of the bitt, and the unaccuſtomed reſtraint to which it ſubjects him, ſhould vex and confound him, ſo as to make him not know what to do, nor how to behave in theſe extremes. It cannot be expected that he will be guided, and go with

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eaſe to himſelf or pleaſure to the rider, if the inſtrument by which he is to be conducted offends, or gives him pain: all habits and acquirements ſhould be attained gradually, and almoſt imperceptibly; rigour and precipitation would ruin all, and inſtead of forming the horſe to the execution of what is required, may plunge him into vice and rebellion, ſo as to occaſion much trouble and loſs of time before he can be reduced.

He ſhould not, therefore, at firſt be conſidered as if he was deſigned to be formed to all the exactneſs and delicacy of the bitt; and the horſeman ſhould be content if he will endure it in his mouth, ſo as to grow by little and little accuſtomed to it, till the reſtraint becomes by habit ſo familiar and eaſy, that he not only is not offended, but begins even to delight in it. For this purpoſe great care ſhould be taken, that the bitt be eaſy and gentle in all its parts; that the *mouth-piece* be larger than it need be for an horſe already *bitted*; that it in no wiſe incommodes the *bars*, ſqueezes the *lips*, or galls the *tongue*.

The mouth-piece called a *canon*, with a *joint* in the middle, will be the moſt ſuitable; the *ends* of it ſhould be as large and full as the ſize of the *mouth* will permit, for the thicker and more blunted they are, the eaſier they will be to the horſe, and the *appuy* leſs ſtrict and ſevere. The links of the *curb* ſhould be big, ſmooth, and well poliſhed; the *curb* ſomewhat long; the *branches* ſhould be exactly even with the *line of the banquet*, to make the *appuy* moderate and equal. They ſhould likewiſe be *long*; nor does it ſignify of what ſhape they are, for with moſt horſes, they ought to be ſo weak, as ſcarcely to have any effect; ſo requiſite it is to guard againſt every thing that may annoy, or diſturb the horſe in theſe firſt trials. In order to reconcile him to this new conſtraint, the reins ſhould be held in both hands, and the horſe, for ſome time, ſhould only walk under the rider. Above all, upon this and all other occaſions, a firm, a light, and diligent hand is neceſſary; for although the bitt is as

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the *rudder*, by which the horſe is to be ſteered, yet it is the *hand* which muſt hold and direct the *rudder*; and ſo ſuperior is its power, that at all times it can make a gentle bitt *ſevere*, and convert rigour to *eaſe* and *ſoftneſs*.

Such are the *outlines*, and general principles upon which the art of bitting horſes is eſtabliſhed, and by which it muſt exiſt. Under theſe heads, however, many diſtinctions muſt be made, and many variations permitted, which, however minute and nice, are yet ſo eſſentially neceſſary, that without attending to them upon proper occaſions, the wiſhes of the horſeman could never be accompliſhed.

It is not eaſy, however, to deſcribe and explain the *exceptions* to theſe general rules, becauſe they cannot always be foreſeen, nor is it certain that they may happen; whenever, therefore, a caſe occurs in which a departure from theſe principles becomes neceſſary, it muſt be left to the judgment of the horſeman to act as the occaſion requires; for no general and poſitive directions can be given in many unexpected difficulties which may ariſe, and which, therefore, the horſeman himſelf muſt redreſs upon the ſpot.

To attempt to point out the means of doing this in a book, would be acting like a phyſician, who preſcribes without ſeeing the patient; a bare repreſentation of the diſeaſe may indeed be made, but there may be many circumſtances and particularities in the conſtitution, which ought to be conſidered, but which cannot be known till the parties are together. In our inſtance, therefore, the patient *muſt miniſter to himſelf*, and act from his own knowledge and diſcernment. The leading and general rules may be gathered from books, but the deviations from them to certain degrees, and the *refinement* of the art can be known and learnt only *among horſes*, and in the *manege*. I have, therefore, judged it to be the better part, to lay before the reader only

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a general view, without going into too minute a detail, which would probably avail only to puzzle and miſlead. For this reaſon I have likewiſe forborne to ſpeak of the bitts at preſent moſt in uſe; ſuch as the *conſtable* bitt, ſo called from the famous *Montmorency*, Conſtable of *France*, who was the inventor of it. The *French* bitt, the *Pignatelli* bitt, which bears the name of the renowned horſeman who firſt deſigned it. The *piſtol* bitt, or *buade*, owing its firſt name to its reſemblance of a piſtol in its *branches*, and the ſecond to its author. Theſe, and a few others now in uſe, are to be ſeen in the ſhop of every bitt-maker, and their properties are explained in almoſt every treatiſe of modern horſemanſhip.* Suffice it to repeat, that however they may vary in the ſhapes and figures of their *branches*, yet the eſſential difference conſiſts merely in their *length* or *ſhortneſs*, and in their being more or leſs *before* or *behind* the banquet, or in an *even* line with it.

Upon theſe foundations is erected the art of bitting horſes, which art, as far as it reaches, is ſure and conſtant; but which, in ſpite of all the merit and praiſe of which it has ſo long been in poſſeſſion, will, upon a ſerious and ſtrict trial, never, I doubt, be found adequate to the views of a ſound and intelligent horſeman, nor capable of bringing an horſe to that degree of ſuppleneſs, and exactneſs of carriage, which the truth and perfection of the art require. Theſe attainments ſeeming to have been reſerved for a more ſimple, but powerful machine, called the *ſnaffle*.

* It is not for the ſame reaſon that the bitts uſed and valued in this nation, and diſtinguiſhed by the names of *Weymouth* bitts, *Pelham* bitts, *hard* and *ſharps*, &c. are not mentioned here. They are neither *bitts* nor *ſnaffles*, but *infra claſſem*, and of no account. Nor can what is called the Turkiſh bitt be valued, till ſeverity and brutal violence ſhall be deemed virtues in riding.

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SECTION VIII.

Of the Snaffle.

From what has been ſaid in the foregoing chapter, the reader muſt be ſenſible of the many difficulties which, from the difference of conformation in the *bodies* and *limbs* of horſes, the qualities of their *mouths*, their tempers, the ſetting on of the *head*, and other particulars, that perſon has to encounter who undertakes to *bitt* an horſe. The almoſt infinite *number* of bitts, which formerly were in uſe (but now judiciouſly reduced to a very few), their variety of ſhapes and figures, the uſe of *caveſons*, of *bridons* and *martingales*, which acted with them as auxiliaries, and the number of general rules and directions ſummed up in the former chapters, all ſeem to proclaim the art of bitting an horſe to be one conſtant ſtruggle between nature and art; in which the former, though harraſſed and reſtrained, has ſeldom, I fear, been totally ſubdued, and that from the inſufficiency of the arms which have been employed againſt her. The bridle, in its collective ſenſe, is that inſtrument, which principally enables the horſeman to govern and guide the horſe, ſo as to make him execute what he requires of him. To perform his buſineſs juſtly and gracefully, the animal muſt firſt be made very ſupple in his fore parts; and his *head* and *neck* ſo managed, that one may be *raiſed*, and the other arched or *bent*, more or leſs, to the hand to which he is to turn. The bridle called the *bitt* is ſo impotent in its endeavours to *raiſe* the head, that it even produces the oppoſite effect; nor, from the confinement in which it keeps the horſe, and the ſmall compaſs it affords for the action of the rein, does it allow the rider ſufficient room to bend him, without *pulling down* his head, and putting him upon his *ſhoulders*, both of which are incompatible with the true and ſound principles of the art. The frequent uſe of *caveſons* and *bridons* fully evinces the want of power in the bitt to ſupple the horſe, or raiſe the fore part.

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The figures and repreſentations of horſes working upon different leſſons may be appealed to, for the confirmation of this aſſertion; the books of paſt times abound with them, eſpecially the boaſted work of that king of horſemen, the duke of Newcaſtle; whoſe horſes are all drawn with their heads between their knees, and yet are exhibited to the equeſtrian world, as ſtandards of truth, and models of perfection. The ſucceſſors of this duke, and of other great maſters, as imitators are generally a blind and ſervile herd, ran headlong into the errors, adopted the faults of their predeceſſors, and always made uſe of bitts, without reflecting upon their effects, or perceiving that they could operate but to make the horſe *carry low*, and to put him upon his *ſhoulders*, while they thought he was all the time upon his *haunches*. And it is plain from the conſtant uſe of bitts, and of *caveſons* in conjunction with them, that the ancient horſemen underſtood but very imperfectly the poſture in which the horſe's head ſhould be placed, ſo as to influence and direct his motions according to the formation of his body and limbs; for there is ſuch an immediate and ſtrict connection and dependency between the parts, that the change of poſture in any ſingle one, will more or leſs, affect the whole. To illuſtrate this, let the horſe be conſidered as a *lever*, or poll, when one end is *downward*, or towards the ground, it is certain that the other muſt be *raiſed* and turned upward. If the head of the horſe, therefore, is brought *down* towards his knees, it will follow that his *croupe* muſt be *raiſed*, and that it is then impoſſible for him to be balanced upon his haunches, or to be well in *hand*; for the hand can have but little power over the horſe, while the head is *down*; nor has the horſe, when in this attitude, a poſſibility of *uniting*, or *putting himſelf together*; for this can only be done, by bringing his *haunches* under him, and making them ſupport the fore parts: a *bitt*, therefore, operating chiefly to bring *down* the head, cannot but, more or leſs, be the ſource of theſe errors and contradictions. The uſe of the *bridon* joined with the *bitt* (unleſs conſidered as a bridle *in reſerve*, in caſe the bitt ſhould break, or otherwiſe

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fail), proves the inſufficiency of the bitt to raiſe and ſupport the fore parts. This little inſtrument ſerving only to awaken and animate the mouth, and raiſe the head when the horſe becomes heavy in the hand, or *carries low*.

The prodigious variety of *bitts* which were uſed in former times, loudly proclaim the difficulty of adapting theſe machines to the mouths of horſes, ſo as to anſwer the wiſhes of the rider; for although much wantonneſs was indulged in the invention of *ſo many*, and of ſuch ſtrange forms; the greater part of them muſt nevertheleſs be conſidered as purely calculated for the ſervice of the horſeman; while the prodigious number of them, and the difference of their figures and dimenſions, prove the uncertainty of the means employed.

To form a conjecture of the intentions of the ancient horſemen from the bitts they uſed, they ſeem to have had little more in view than to awe and command the horſes by force and violence, ſo as to be maſters of them at all events; and the bitts which they put into their mouths, and the *caveſons* over the noſe, plainly confeſs that they placed all their hopes in the ſeverity of their tools, and the ſtrength of the hand which held them; while all ſenſibility in the horſe, and exactneſs and delicacy in the man, were either diſregarded, or unknown. Theſe reproaches, however, are now no more, and the preſent times are ſo enlightened, as to poſſeſs the art of bitting horſes in its fulleſt extent, and to be able to diſplay it in its utmoſt force, purity, and elegance: unfortunate and miſtaken at the ſame time! For the *bitt*, with all its improvements and boaſted virtues, can never operate ſo as to reconcile *reſtraint* with *liberty*, *raiſe* and *bend* at the ſame time, ſo as to draw up, and place the horſe's head and neck in a poſture which muſt oblige him to be upon his haunches, without *boring* however, or turning his *noſe* upward, but in proportion to his ſtructure and mould, keeping the mouth cool and freſh, and enabling the horſe to perform his buſineſs, be it what it will, with that

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freedom, brilliancy, and juſtice, which conſtitute the perfection of horſemanſhip; unleſs, perhaps, in the inſtances of a few horſes, which may be ſo perfect in mind and body, as to be properly called the Phœnixes of their kind.

An humbler, plain, and hitherto deſpiſed inſtrument, can nevertheleſs do the feat; and that with ſuch certainty, readineſs, and eaſe, that to prefer a *bitt* to it, ſeems to be as ſtrange, as to make uſe of the huge, complex, and intricate machine, called by the ingenious *Hogarth* *, a *new invention* to draw a cork out of a bottle, inſtead of a common *ſcrew*; than which, in a good hand, nothing can be more effectual.

This inſtrument is called the *ſnaffle*; and if ever there was a *panacea*, or univerſal medicine, the *ſnaffle* is one for the mouths of horſes; it ſuits all, it accommodates itſelf to all, and either finds them good, or very ſpeedily makes them ſo; and the mouth once *made*, will always be faithful to the hand, let it act with what agent it will. This bridle can at once ſubject the horſe to great reſtraint, or indulge it in eaſe and freedom; it can place the head exactly as the horſeman likes to have it, and work and bend the neck and ſhoulders to what degree he pleaſes. He can raiſe the head, by holding up his hand; by lowering it, it will be brought down; and if he chuſes to fix and confine it to a certain degree, he muſt uſe for this, as well as for the purpoſe of *bending*, *double reins*, that is, two on each ſide; the ends of which muſt be faſtened in a ſtaple near the pommel of the ſaddle, or to the *girths*, higher or lower, as the mouth, proportions of the horſe, and his manner of going require; and if properly meaſured and adjuſted, they will form and command the horſe ſo effectually, as in a great degree to palliate many imperfections of the mouth, and many faults in the mould and figure.

The reins thus faſtened, or even *one* only, for the ſake of working one jaw and ſide, will operate, more or leſs, as the *branches* do to a bitt, and the

* Vide his prints of the Rake's Progreſs.

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ſnaffle will almoſt be a *bitt*, a *bridon*, a caveſon, and martingale in one. When the horſeman would bend his horſe, he muſt pull the rein of that ſide to which he is going, and lengthen that of the oppoſite, that they may not counteract each other. Nothing will awaken a dull mouth, and bring it to life and feeling, ſo ſoon as this bridle. If the mouth is hard and callous, the iron ſhould be twiſted ſo as to have a ſort of edge, which will ſearch the lips, and when they will permit, the *bars*; and if gently moved, or drawn from ſide to ſide, keep the mouth freſh and cool. If the *twiſted*, or rough ſnaffle, is thought too harſh, and the hand not ſkilful enough to moderate its effects, a ſmooth ſnaffle may be uſed; or if a bit of linen be wrapped round the twiſted ſnaffle, it will make it eaſy and ſmooth, and the mouth once made fine and delicate, will be true to its feelings, will obey the *ſnaffle*, and follow the hand with as much exactneſs and preciſion as the *bitt* knows to demand, but with more freedom and boldneſs than it ever can allow. Nor need the *aids* of the horſeman be ruder, or more apparent, than when uſing a bitt; for if the horſe be quick in his feeling, has a mouth well-worked and ſeaſoned, and is active, ſupple, and willing, that is to ſay, be *completely dreſſed*, the rider may turn and wind him at pleaſure, with as much grace, eaſe, and ſecrecy, as the bitt can boaſt. To conclude, the *bitt* is certainly more graceful, and the horſe appears, when furniſhed with it, to more advantage; it likewiſe is more ſtrong and coercive than the *ſnaffle*; but its power can be wanted only in the circumſtances of hard mouths, and rude hands, where mere violence is preferred to gentleneſs and art; as in the inſtance of coach-horſes, and many others, under the management of common grooms, and other ignorant people.*

* To the late Major General John St. Leger I am indebted for the following conciſe and valuable obſervations upon Sir Sidney Meadows's practice in dreſſing horſes.

Begin by endeavouring to gain the confidence of your horſe, in the ſtable, in the ſchool, and in the field, which is eaſily done with a colt, or a horſe that has not been ill treated, and may be effected in almoſt every caſe, by a man who poſſeſſes ſagacity, patience, and courage, to diſcern his diſpoſition, indulge his propenſity, and command his obedience.

Although the running rein judiciouſly applied, will be found adequate to every caſe that can occur, in forming the mouth, and placing the head; it ſhould be a general rule in training colts, to keep the head high: the vertebræ of a horſe have been compared to

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To ſuch perſons I do not addreſs this diſcourſe; yet I could tell them, if they wiſh to know, that it is the mouth alone in which they ſhould put their truſt, and not in the ſtrength of their arms, nor in the rigour of the bitt; and when this is formed, and reduced to a juſt temper, and the hand knows how to *play* upon it, they will find, that not only a *ſnaffle*, but even a *ribband*, or *packthread*, will be ſufficient to guide and controul the animal in all its motions. The mouth, therefore, being *made*, and without it there can be no riding, the *ſnaffle* will be as effectual as the bitt, and in all other particulars greatly ſuperior to it; while it ſtands doubly valuable and recommended from the plainneſs and ſimplicity of its compoſition, and from the eaſe and readineſs with which it may be uſed.

Such are the properties and merits of the *ſnaffle*; theſe, long obſervation and not a little experience have taught me to think preferable (generally ſpeaking) to thoſe of the *bitt*, and to point out and recommend, with all deference to others. Conſcious, at the ſame time, that in doing this, I commit *high treaſon* againſt the dignity and pretended rights of the bitt, but not being legally entitled to the pre-eminence it has ſo long enjoyed, this ſacrifice is due to juſtice and to truth.

——— *Detrahere auſus*
Hærentem capiti multa cum laude coronam. HOR.

a plank in equilibrio, and when one end is raiſed, the other muſt neceſſarily be depreſſed; elevating the head has therefore not only the effect of ſettling the horſe upon his haunches, but of preventing numerous diſorders, ſuch as rearing, plunging, and forcing the hand.

By raiſing the head, or more properly ſpeaking the neck, the elevator muſcles of the ſcapula, inſerted in the four laſt cervical vertebræ, act more forcibly, and that bone takes a wider angle, which enables the horſe to throw out his fore legs, and raiſe the arms high: when that point is gained, and the ſhoulders well ſupplied in their forward motion, the head may be lowered to its proper ſituation.

As the primary leſſons will be of very ſhort duration, a powerful rider is recommended, that the aids may be given vigorouſly when occaſion requires.

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SECTION IX.

Of the Bridon.

The *bridon*, *martingale*, and *caveſon*, are no more than aſſiſtants, and humble attendants of the bitt; they ought, therefore, to ſhare the fate of their maſter, and fall with it. Wherever the *double-reined* ſnaffle comes, it will extinguiſh and baniſh them from the common-wealth of horſemanſhip. In paſſing condemnation, it may not, however, be improper to aſſign ſome reaſons for pronouncing ſentence upon them.

The *bridon*, to be conſidered in its beſt light, muſt be employed only as a *ſecond* bridle, or *bridle* in *reſerve*, in caſe any failure of the firſt, or *great bridle*, called the bitt, ſhould call for its aſſiſtance. In *battle*, therefore, or even in *hunting*, and upon other occaſions, it may be of much ſervice; for in war the reins were compoſed of links of iron, and were no more than ſmall chains, which could not be ſevered by a ſtroke of the ſword, or ſabre. The bridles worn by coach-horſes at preſent, when exerciſed, or taken out to be watered, are of this ſort, and uſed upon theſe little occaſions, inſtead of the bitts which they wear when put to draw the coach. The *bridons* or *ſmall* bridles, are of ſeveral ſorts: ſome have one *joint* in the middle, ſome two, and others are quite even and ſmooth. Theſe variations, however, are diſtinctions which make no difference, for they all produce the ſame effect. When uſed with a bitt, the *bridon* is intended ſomewhat to bend the neck, but more eſpecially to raiſe the head, and to correct the effect of the bitt in pulling it down; ſo that between them, there is an eternal conteſt and oppoſition; but the *bridon* is nŏt ſtrong enough to ſtand againſt the force of its antagoniſt. That horſeman, therefore, who wiſhes to have his horſe carry *high*, ſhould uſe only a *bridon* or *ſnaffle*, which is the ſame ſort of bridle, only thicker and ſtronger; and if he would have his horſe carry his head *low*, let him employ the bitt; but to uſe them together is to endeavour to reconcile flat contradictions; inaſmuch as

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that when the head is to be *raiſed* by the *bridon*, the *bitt* muſt ceaſe to act, and when the latter confines, and pulls the head *down*, the former becomes totally uſeleſs.

SECTION X.

Of the Martingale.

The *martingale*, invented by *Evangeliſta*, an eminent horſeman of *Milan*, is a long ſtrap, or thong of leather, the one end of which is faſtened to the girth, between the fore legs, and the other to the bitt, or, which is the better way, ſhould have a thin mouth-piece of its own. It is of ſervice in caſes where the horſe toſſes his head, or turns his muzzle upwards, when he *beats* upon the hand, and his head is uncertain and inconſtant; when his jaws are too tight, and when he is *ſtag-necked*. In theſe circumſtances, the *martingale*, although decried by many horſemen, will have its merit, and contribute to bring down the noſe, and ſettle the head in a juſt and becoming poſture, till, by practice and habit, the horſe will be able to carry it with ſteadineſs and grace.

It is nevertheleſs rather a rude and compulſive implement; but the faults abovementioned, being rather deſperate, require a deſperate remedy: nor is it improper to *prepare* a young and unmouthed horſe for the *bitt*, for it will confine and place the head, by a gentle reſtraint, without diſquieting and alarming the mouth at firſt, ſo much as the bitt will do; which acting, upon the *bars* and *beard*, ſubjects the horſe to greater rigour.

The difficulty in uſing the *martingale* conſiſts entirely in fixing it to a juſt meaſure, ſo as not to check the horſe, nor yet allow him in too wanton a liberty. This the horſeman muſt do for himſelf, and conſult the *make* of the horſe, his temper, and manner of going, as his guide and director.

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If the *ſnaffle* is uſed with the reins faſtened low, it becomes a *martingale*, or a better thing; becauſe the hand can make it ſtrict or eaſy, and *both* by turns, as the rider pleaſes, and the horſe requires.

SECTION XI.

Of Caveſons.

This is an inſtrument, which, from the earlieſt days of modern horſemanſhip, even to the preſent time, has been employed and conſidered as the moſt effectual, and almoſt the *only* means of breaking and reducing a horſe to ſuppleneſs and obedience. Many are the ſorts which have been invented for this purpoſe; differing from each other in no eſſential point but in being of different degrees of mildneſs or ſeverity; and it is aſtoniſhing to what an exceſs of cruelty they were carried to anſwer the latter purpoſe; they are always tied over the noſe, and being made of iron, and armed with ſharp teeth, harrowed and tore the poor animal in a manner that might have made a *butcher* bluſh, but of which the old horſemen ſeem to have been proud; it being a ſort of proverbial boaſt among them, that a *bloody noſe* made a *good mouth*; their chief intention being to reſtrain and bend the horſe by the *caveſon*, and to ſave the *mouth* at the expence of the *noſe*; at the ſame time encumbering the horſe with both, nor conſidering, while they thought of *ſaving* the mouth, that is, not making it acquainted with the *bitt*, that, till it had been properly worked and formed, it could never be true and faithful to the hand; and that in order to be *made*, it muſt firſt be prepared and ſeaſoned; and although a raw and ignorant mouth may be ſpoiled by a rough and injudicious hand, yet there is no *natural* mouth, however good, that does not require to be moulded, and wrought upon by the bitt, before it can be brought to ſuch a temper and feeling, as to act in a cloſe and de-

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licate correſpondence with the hand which is to govern it. Upon this principle, therefore, of reaſoning, it muſt follow, that if an horſe is to be worked only by means of the *caveſon*, and the bitt is to be inactive, or but ſlightly employed; let him be never ſo well dreſſed to the *caveſon*, yet, when he comes to be rode with the bitt alone, as he ought ſometimes to be, his mouth, for want of practice, will be aukward and unformed, though years may have been ſpent to make him otherwiſe complete. The *caveſon*, therefore, to be ſeen in its beſt light, and allowed in its fulleſt extent of merit, ſhould never be uſed but as *preparatory* to the bitt, and as an engine to bend and ſupple the horſe. In which latter office, it certainly can boaſt a power much ſuperior to that of the bitt, and ſuch as muſt entitle it to the greateſt applauſe, were it not humbled by one unhappy circumſtance, that at the ſame time that it *bends*, it *pulls down* the head, and puts the horſe upon his *ſhoulders*.

In ſpite of this inconvenience, it is nevertheleſs certain, that if the ſervices of the *ſnaffle*, as abovementioned, were not known, the *caveſon* muſt ſtand poſſeſſed of much praiſe; and as it is very efficacious in bending and ſuppling the horſe, may at leaſt diſpute precedence with the *bitt*; while both, at the appearance of the *ſnaffle*, which is *both* in *one*, and ſomething more, ought to retreat, and *hide their diminiſhed heads*.

SECTION XII.

The *chambriere* is a thong of leather about ſix feet long, tied to the end of a piece of wood like the handle of a whip, about four feet long. This inſtrument ſerves to rouſe and animate horſes that are dull or hold back; and to chaſtiſe ſuch as refuſe to go forward. It is alſo of great uſe to dreſs a horſe in the pillars; but the proper manner of applying it muſt be well underſtood.

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The whip is baniſhed from the general practice of well regulated ſchools, becauſe too ſevere; it ſhould however be always at hand, as it may be required to chaſtiſe horſes that have thick coats, and are inſenſible to the application of the chambriere.

The *ſwitch*, is a twig or rattan, which the rider holds in his right hand, about three feet and a half long. Were it longer, the middle would ſtrike the ſhoulder, but the application of the point is required, to animate without bruiſing; it gives grace to the horſeman, and familiarizes him to the mode in which he muſt carry his ſword.

The *ſpurs*, too well known to require a deſcription, are uſed in the aids and chaſtiſements given by the legs; the neck ſhould be longer than common, otherwiſe the rider would be obliged to give his legs too much motion when applying the rowel of the ſpur.

The *longe*, is a cord, about the ſize of the little finger, and twelve feet long, with knots at the intermediate diſtance of every two feet, a ſtrap and buckle at the end to faſten to the middle ring of the iron caveſon. It is of excellent uſe, to make young horſes trot in circles, with the aid of the chambriere, and alſo in chaſtiſing thoſe that are reſtive or obſtinate, by working them in circles, as will be fully deſcribed in its place.*

* "Though all horſes are generally bought at an age when they have already been backed, they ſhould be begun and prepared for the rider with the ſame care, gentleneſs and caution, as if they had never been handled or backed, in order to prevent accidents which might elſe ariſe from ſkittiſhneſs, or other cauſes: and as it is proper that they ſhould be taught the figure of the ground they are to go upon when they are firſt mounted, they ſhould be previouſly trotted in a *longe* on circles, without any one upon them.

"The manner of doing this is as follows: Put an eaſy caveſon upon the horſe's noſe, and make him go forwards round you, ſtanding quiet and holding the *longe*; and let another man, if you find it neceſſary, follow him with a whip. All this muſt be done very gently, and but little at a time: for more horſes are ſpoiled by overmuch work, than by any other treatment whatever; and that by very contrary effects: for ſometimes it drives them into vice, madneſs and deſpair, and often ſtupifies and totally diſpirits them.

"The firſt obedience required in a horſe is going forwards; till he performs this duty

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The *pillars*, are two round posts, fixed upon the line that divides the area of the manege. The invention is generally ascribed to EUMENES, when besieged in the fort of Nora by ANTIGONUS, fearing his horses should fall sick from want of exercise.

The height of each pillar should be about eight feet, and the distance between them five, with holes opposite to each other at every six inches; from four to six feet above the ground, they should be so far fixed under ground as to be immoveable, and withstand the exertions of the most unruly horse.

" freely, never even think of making him rein back, which would inevitably make him " restive: as soon as he goes forwards readily, stop and caress him. You must remember " in this, and likewise in every other exercise, to use him to go equally well to the right and " left; and, when he obeys, caress him and dismiss him immediately. If a horse that is " very young takes fright and stands still, lead on another horse before him, which proba- " bly will induce him instantly to follow. Put a snaffle in his mouth; and when he goes " freely, saddle him, girting him at first very loose. Let the cord, which you hold, be " long and loose; but not so much so as to endanger the horse's entangling his legs in it. " It must be observed, that small circles, in the beginning, would constrain the horse too " much, and put him upon defending himself. No bend must be required at first; never " suffer him to gallop false; but whenever he attempts it, stop him without delay, and then " set him off afresh. If he gallops of his own accord, and true, permit him to continue " it; but if he does it not voluntarily, do not demand it of him at first. Should he " fly and jump, shake the cord gently upon his nose without jerking it, and he will fall " into his trot again. If he stands still, plunges, or rears, let the man who holds the " whip make a noise with it; but never touch him till it be absolutely necessary to make " him go on. When you change hands, stop and caress him, and entice him by fair means " to come up to you; for by presenting yourself, as some do, on a sudden before horses, " and frightening them to the other side, you run a great risk of giving them a shyness. " If he keeps his head too low, shake the *caveson* to make him raise it; and in whatever " the horse does, whether he walks, trots or gallops, let it be a constant rule that the motion " be determined, and really such as is intended, without the least shuffling, pacing, or any " other irregular gait." *Earl of Pembroke.*

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CHAPTER IV.

Of the Terms of the Art.

It greatly facilitates the acquiring of any art or ſcience to underſtand the terms of that art. Horſemanſhip has its terms, and therefore I ſhall endeavour to give clear and preciſe definitions of them.

Manege.—This word has two meanings, the place of exerciſe, and the exerciſe itſelf. The places of exerciſe are ſometimes covered, and ſometimes open. A covered manege, thirty-ſix feet broad, and thrice as long, is a good ſize; an open manege may be longer and wider, according to the ground, and ſurrounded with paling. The term, when applied to the exerciſe, means the manner of dreſſing a horſe to all ſorts of airs.

Air, is that graceful attitude, which a horſe ought to have in his different paces; alſo the cadence proper to each motion he makes, whether natural or artificial, as will be more fully explained hereafter.

To *change hands*, or to *change*, is the action of the legs of a horſe, when he changes his feet either to gallop with the left or the right leg foremoſt. This term is taken from the old maſters, who named the parts of a horſe from the parts of a man, in preference to thoſe of other animals, as we ſtill ſay the mouth of a horſe, the chin, the arms, ſo they uſed to call the feet of a horſe the hands, and the line or tread of a horſe when he croſſes the manege before he changes his feet, is called the change of hands.

Piſt or *tread*, is the path which a horſe makes with his four feet. A horſe goes in one tread, or in two treads; on one tread when he goes forward in a ſtraight line, and his hind legs follow upon the ſame line as the fore legs; on two treads, when he goes ſideways, for then his hind legs deſcribe one line, and his fore legs another.

This laſt is called ſhunning the heels, in French *fuir les talons*, in the Engliſh acceptation *paſſaging*.

Aids or *helps*, are the means which the rider employs to govern his horſe, and put him in motion. Theſe means conſiſt in the different motions of the hands and legs.

Fine aids.—A horſeman is ſaid to have fine aids, when his motions are hardly perceptible, and when he gives the aids with ſkill, eaſe, and grace, preſerving a proper equilibre; they are alſo called ſecret aids. A horſe is ſaid to have fine aids, when he obeys the ſlighteſt motions of the hand and leg of the rider readily.

To yield the hand or *give the reins*, is the motion made by lowering the bridle hand to eaſe the bars, and take off the preſſure of the bitt from them. It muſt be obſerved that the left hand of the rider is always called the bridle hand, for though the right hand is ſometimes employed to pull the right rein, it is only to aſſiſt the left, which ſtill retains the name of bridle hand.

To *hold the hand hard*, is the action of a rider who has a rough hand, and holds it tighter than he ought: it is the greateſt fault a man on horſeback can commit, for this roughneſs of the hand ſpoils the horſe's mouth, induces him to rear, and puts him in danger of falling back; a very dangerous, and ſometimes fatal, accident.

To *pull hard*, is the fault of the horſe when he oppoſes his mouth to the rider's hand, by raiſing his noſe, and pulling, through ignorance or diſobedience.

To *bear upon the hand* or *be heavy in hand*, is when the horſe ſupports his head by the bitt, and is heavy upon the bridle-hand, which is in a manner obliged to carry the head.

Battre a la main, to *beat upon the hand*—this is the fault of a horſe

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whoſe head is unſteady, and his mouth not formed; to avoid ſubjection to the bitt, he ſhakes the bridle, and toſſes his head up and down.

Faire les forces, to *play the ſhears*, or *to ſhear*, is a very diſagreeable trick, which ſome horſes have; they open their mouths wide, and continually play the lower jaw backwards and forwards from right to left: it is the ſign of a weak mouth.

Appui, uſed in Engliſh with the ſame meaning as in French, means that ſenſation which the action of the bridle produces in the hand of the rider, and reciprocally the hand of the rider produces on the bars and beard of the horſe: horſes have no *appui*, too much, or an appui full in hand.

Thoſe which have no appui fear the bitt, and cannot bear it to reſt on the bars; they therefore beat upon the hand, and toſs their heads. Thoſe which have too much appui, are heavy in hand: the full appui which makes the beſt mouth, is ſuch, that the horſe neither beats upon the hand, nor bears upon it, but has his appui firm, light and moderate; theſe are the qualities of a good mouth, and anſwer to thoſe of the rider's hand, which ought to be light, gentle and firm.

A ſtop, the manner of ſtopping a horſe at the end of his courſe or heat.

A courſe or *heat*, the repetition of a leſſon, continued during a certain ſpace of time, at the end of which the horſe is allowed to take breath, before he begins again.

An *half ſtop*, is the drawing back of the bridle-hand towards the body, to hold in, or ſupport the foreparts of the horſe, when he bears upon the bitt, or when it is required to bring his head down, or to put him together.

To *bring down*, is to make the horſe lower his head and noſe, when he pulls and carries his noſe high.

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To *put together*, is to make a horſe ſhorten his pace or his air, and put him on his haunches; it is performed by holding him in gently with the bridle, and at the ſame time driving his haunches under his body, by preſſing him with the calves of the legs. It prepares the horſe to obey hand and heel.

To *be in hand and heel*, is the property of a horſe that is perfectly well dreſſed, that follows the hand, and obeys the legs or ſpurs, with freedom, and readineſs, either to go forward, or backward; to work on the ſpot, or to either hand; to bear the legs, and even the ſpurs, without traverſing, or diſplacing his head: a horſe that does all this may juſtly be called a *Phœnix*.

To *collect*, is to keep a horſe very much together, when he begins to be ſo far advanced as to be ready to be put in hand and heel.

To *traverſe*, is to throw the croup out of that tread or line in which it ought to move, going to one ſide, or ſtraight forward.

S'entabler, ſ'acculer, to *tail*, means that the horſe, when going to one ſide, puſhes his croup round in ſuch a manner, that inſtead of going forward, his haunches go before the ſhoulders.

To *harp*, is the gate of a horſe that has a ſtring-halt, and moves his hocks with a ſudden jerk, inſtead of bending his haunches.

To *piaffe*, is the action of a horſe that paſſages or trots on the ſame ſpot, bending his arms and legs gracefully, without traverſing, advancing, or backing, and ſtands in awe of the rider's hand and legs.

To *ſtamp*.—Horſes that piaffe badly, inſtead of keeping the legs high, hurry their motions as if they were beating ſomething to powder, are ſaid to ſtamp, and the fault proceeds from too much fire.

To *double* wide or large, is to turn the horſe acroſs the middle of the

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manege, without changing hands; and to double narrow, is to turn round a ſmall ſquare at the corner of the manege.

Tride, is a word invented by Monſr. de la Broue, he uſed it to expreſs that quick, ſhort and united motion, which a horſe makes when he puts his haunches under him ſmartly; (it may be rendered gliding in Engliſh) a horſe that moves his haunches quick and ſhort in his gallop, is ſaid to glide, or to have a gliding career. (*Carriere Tride.*)

To *cloſe*—applied to a demivolt or change of hands in going to one ſide, means bringing the four legs into the ſame tread, which in the Volte is a radius, or line running to the centre of the volt, and in the paſſage, is along the wall before he goes off to the other hand.

To *work from hand to hand*, is to turn a horſe on one piſt or tread, with the hand only, or with very little help of the leg: it is much uſed in the exerciſe of war.

To *help*, to preſs a horſe forward with the houghs, or with the calves of the legs, when he wants to ſtop, or to ſlacken his pace.

To *ſlide* or to *ſlip forwards*, the action of a horſe in going to one ſide, when the outer leg paſſes over the inner one. Inner, and outer, are modes of expreſſion uſed inſtead of right, and left, in ſpeaking of the aids given with the reins of the bridle, or with the legs, or heels of the rider; or in ſpeaking of the motions of the horſe's legs, according to the hand to which he is going: but to make this more clear, it muſt be underſtood, that horſemen formerly, moſt commonly worked their horſes in circles; and the center, round which they turned, determined the hand to which they were going; ſo that in turning a horſe upon a circle to the right, the rein, hand, and the leg, which were on the ſide of the center, were termed inner; and thoſe further from the center, outer; in the preſent

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caſe, the left rein, hand and leg, were on the outſide, and called the outer rein, &c.

Now that maneges are made ſquare, and encloſed with walls or paling, it is eaſy to conceive, that the outer hand, &c. is that next the wall or paling; ſo, if the left hand is neareſt the wall, that is the outer hand; and the right hand, which is on the ſide neareſt the area of the manege, is the inner; if the wall is on the right hand of the rider, he is ſaid to work to the left, and the right hand, &c. is the outer hand.

I have been obliged to be a little more explicit concerning theſe terms, becauſe people are apt to confound them; but it is more intelligible and more ſimple, to ſay the right hand, or the left hand, in ſpeaking either of the rider, of the horſe, or of the legs, or reins.

The terms which concern the airs of the manege, will be explained and defined, in the 6th Chapter, which treats of artificial motions.

CHAPTER V.

Of the different motions of the legs of a Horſe in his ſeveral paces.

The generality of men who ride on horſeback, have but a confuſed idea of the motions of the animal in his ſeveral paces; and yet without this ſo eſſential knowledge, it is impoſſible for the rider to put ſprings in motion, whilſt he is ignorant of their mechaniſm.

Horſes have two kinds of paces, the natural and the artificial; in the natural paces, the *walk*, the *trot*, and the *gallop*, are perfect; and the *amble*, the *entre-pas*, *traquenard*, or *mixed ſtep*, and the *aubin* are imperfect.

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The natural and perfect paces are those which nature teaches without any assistance from art.

The imperfect or defective natural paces, are those which proceed from weakness natural or accidental.

The artificial paces are those which a skilful master teaches the horse that he dresses, to form them for the different airs of which they are capable, and which they ought to perform, in well regulated schools.

SECTION I.

Of the natural paces.

OF THE WALK.

The walk is the least raised, the slowest, and the most gentle of all the paces. When a horse walks, he lifts up the legs that are transversely opposite, one before, and the other behind; for instance, when his right leg before is up and moving forward, the left leg behind is raised immediately after it, and follows the motion of the fore-leg; and so on, of the other two; therefore, in the walk there are four motions, first the right leg before, which is followed in the second by the left leg behind, thirdly the left leg before, followed by the right leg behind in the fourth motion; and so on alternately.

OF THE TROT.

The motion of the horse's legs is the same as in the walk; the difference between these paces is that the motion of the trot is more violent, quicker, and higher, consequently rougher than that of the walk, which is slow.

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and low. There is alſo this difference, that though the horſe moves his legs as in the walk, yet he does it in two times only, becauſe he raiſes the hind and fore-leg together, and puts them down at the ſame time, but in the walk he does it in four times, as was ſaid before.

OF THE GALLOP.

The gallop is the action of a horſe when he runs, and is a kind of jumping forwards; the fore-legs do not reach the ground before the hind legs are in the air, ſo that there is an imperceptible inſtant of time, in which all four legs are off the ground. In the gallop, there are two principal motions, the one of the right hand, which is called galloping with the right foot, or to the right; the other of the left hand, which is called galloping with the left foot, or to the left; in each of thoſe motions the inner fore-leg muſt go foremoſt to clear the way, and the inner hind leg muſt follow it, and alſo go before the outer hind leg; this is performed in the following manner; if the horſe gallops to the right, when the two fore-legs are raiſed, the right leg is to be put down a little further advanced than the left, the right hind leg follows the motion of the leg before it, and is alſo put down further advanced than the left. In the gallop to the left, the left fore-leg leads the way, and is followed by the left hind leg, both are put down further advanced than the legs of the right ſide; the legs take this poſition in the following order:

When the horſe gallops to the right, as ſoon as he has driven the fore-parts forward by the ſpring of his haunches, he puts down firſt the left hind leg, next the right hind leg, which makes the ſecond poſition, and is advanced before the left; at the very ſame time that he puts down the right hind leg, he puts down alſo the left fore-leg, ſo that in putting down thoſe two feet, which are tranſverſely oppoſite, as in the trot, there is for

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the moſt part only one time that is diſtinguiſhable, either by the ſight or the ear. The right fore-leg, which is advanced before the left, upon the ſame line as the right hind leg, makes the third and laſt time. Theſe motions are repeated in every time of the gallop, and continue alternately.

To the left, the poſition of the feet is different; for in this the right hind foot makes the firſt time; the left hind foot and the right fore-foot (which two, are raiſed, and put down together acroſs, as in the trot) mark the ſecond time; the left fore-foot, which is advanced before the right, upon the ſame line as the left hind foot, makes the third time.

But when a horſe has ſtrong ſprings, and the haunches have a gliding motion, he marks four times, in the following order; galloping to the right, for inſtance, the feet are put down one after the other, firſt the left hind foot, ſecondly the right hind foot, thirdly the left fore-foot, which is put down immediately after the ſecond, and fourthly the right fore-foot: the right feet are, in this caſe alſo, further advanced than the left; and the times are diſtinctly 1, 2, 3, & 4: this forms the true cadence of the fine gallop, which ought to be performed with a briſk motion of the haunches, and to be ſhortened before, as will be explained in its place.

When a horſe, in his gallop, does not obſerve the ſame order and poſition of his feet, that has been before deſcribed, he is *falſe* and *diſunited.*

A horſe gallops *falſe*, or with the wrong feet, when in going to either hand, he uſes the outer leg to lead the way and advances it before the inner leg; that is to ſay, if in galloping to the right, he leads with his left leg before, and his right behind, he is falſe, and gallops with the wrong leg. The reaſon why he is falſe is, becauſe the fore-leg and the hind leg which are neareſt the centers, ought to be fartheſt advanced, to ſupport the weight of the horſe and rider; otherwiſe the horſe would be ſubject to fall when he turns; which ſometimes happens, and muſt be dangerous.

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The ſame riſk attends his galloping diſunited. A horſe may be diſunited in two different ways, either before, or behind; but more commonly the latter: he is diſunited before, when in galloping to either hand, his hind legs are in their proper poſitions for that hand, but the outer fore-leg leads the way, inſtead of the inner leg; for example, when a horſe gallops to the right, but advances and leads with his left fore-leg, he is diſunited before; and the ſame thing happens, if in galloping to the left, he advances his left leg behind as he ought, but leads with his right before. He is diſunited behind, when the outer leg behind advances before the inner leg behind. For the better underſtanding of what has been ſaid, it muſt be obſerved, that when a horſe, in his gallop to the right, places his fore-legs in the poſition which they ought to have to gallop to the left, he is diſunited before; and when he places his hind legs in the poſition which they ought to have to gallop to the left, he is diſunited behind: the ſame holds good for the left hand.

It is always underſtood that a horſe uſed for hunting, or the road, gallops with the proper leg, when he leads with the right leg; but ſome horſemen make their horſes change legs, to eaſe the left, which is the one that ſuffers moſt, becauſe it bears all the weight; whilſt the right, which only leads the way, has more liberty, and is not ſo much fatigued.

SECTION II.

Of the defective paces.

OF THE AMBLE.

The *amble* is a pace much lower than the walk, but more lengthened. The horſe makes but two motions, one for each ſide; ſo that the

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hind leg, and the fore-leg, on the ſame ſide, are lifted up, and put down, both together; and, in the ſame time that he puts down the two legs on one ſide, he raiſes thoſe of the other ſide, and ſo alternately.

A horſe that ambles well, ought to carry his haunches low, and put down his hind foot, twelve or thirteen inches before the fore-foot, this is the reaſon why a horſe that ambles travels ſo faſt: thoſe which carry their haunches high and ſtiff, do not go ſo faſt forward, and fatigue the rider more. For ambling horſes are only fit for ſoft and even ground; in buggy or broken ground, a horſe cannot long endure this pace.

It is more common to ſee ambling horſes in England, than in France; for the ground there is ſofter, and more even; but generally ſpeaking, an ambling horſe is ſoon worn out, and it is a ſign of weakneſs in the greater part of thoſe that do amble; colts uſe this pace in the fields, until they have ſtrength enough to trot and gallop: a great many fine horſes, after they have ſerved long, begin to amble; becauſe the ſprings begin to wear out, and they are not any longer equal to the paces which before were common and natural to them.

Of the Entrepas or Traquenard.

THE FALSE AMBLE.

The *entrepas*, called alſo the *traquenard*, is a broken pace, ſomething reſembling the *amble*. Horſes that are weak in the loins, with ſtiff ſhoulders, and thoſe which begin to be worn out and ſpoiled, fall into this gait. Trooper's horſes, for example, which are obliged to do a great deal of work, after they have trotted for ſeveral years with their burthens on their backs, when they have not any longer ſtrength enough to trot, acquire an irregular, quick, and ſucceſſive motion of the legs, which appears ſomewhat like a broken amble.

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OF THE AUBIN.

The *aubin*, is a pace in which the horſe gallops with his fore-legs, and trots or ambles with his hind legs; this abominable gait is common to horſes which have weak haunches, and are ruined behind, or extremely fatigued at the end of a long courſe; poſt horſes, generally, inſtead of galloping freely, colts that have not yet ſtrength enough to puſh their fore parts forward, and to accompany them with the haunches, when too much preſſed to gallop, fall into this gait; ſo alſo do hunters when their hind parts are worn out, and ruined.

SECTION III.

Of the artificial paces.

The artificial motions are derived from the natural, and take different names, according to the cadence and poſture taught thoſe horſes, which are dreſſed to the exerciſe they are fit for.

There are two kinds of exerciſe; the exerciſe of war, and that of the ſchool.

The exerciſe taught a horſe trained for war, is to go freely to either hand, to ſet off with ſpeed, to ſtop, and to turn freely on his haunches, to ſtand fire, or the noiſe of drums and trumpets, the ſight of ſtandards and colours, and not to be afraid of any thing.

The ſchool exerciſe, comprizes all the airs invented by the maſters of the art; which ought to be practiſed in the ſchool: theſe airs, are of two kinds; the *low airs*, and the *high airs*.

The *low airs* are thoſe which a horſe performs near the ground; the *high airs* are thoſe which the horſe performs by ſpringing from the ground.

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OF THE LOW AIRS.

The *low airs*, or thoſe which the horſe performs near the ground, are the *paſſage*, the *piaffe*, the *gallopade* or *ſhort* gallop, the *change of hands*, the *volt*, the *demivolt*, the *paſſade*, the *pironette*, and the *terre a terre*.

OF THE PASSAGE.

The *paſſage*, (from the Italian word *ſpaſſeggio*, which means a *walk*) is a walk, or trot, performed in meaſure and time; in this motion, the horſe muſt keep his legs long in the air, the one before, the other behind, croſſed and oppoſite as in the trot; but the motion muſt be ſhorter, more confined, and marked, than the common walk or trot; ſo that each ſtep is not to be above a foot in length, that is to ſay the foot that is in the air, muſt be put down about twelve inches before the foot which is upon the ground.

OF THE PIAFFE.

When a horſe trots in one ſpot, without advancing, backing, or traverſing, and raiſes and bends his legs high with grace, he is ſaid to *piaffe*. This pace, which is very noble, was much uſed in carouſals and publick ſhews on horſeback; it is ſtill much eſteemed in Spain, and the horſes of that country, as well as the Neapolitans, are much inclined to it.

OF THE SHORT OR SCHOOL GALLOP.

The *ſchool gallop* is even and ſhort, in it the horſe is much together, and his haunches have a briſk motion; that is to ſay, ſuch as to prevent his ſeeming to drag them; it produces that beautiful cadence, which at once charms the ſpectator, and pleaſes the rider.

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OF THE CHANGE OF THE HAND.

It has been ſaid in the preceeding chapter, that *change of hands*, is not confined to mean merely the action of a horſe when he changes his leg, but that it expreſſes alſo the path which the horſe deſcribes, in croſſing the manege from one wall to the other, either to the right or left. In the latter ſenſe, there are two things to be obſerved, the one is the *counter change*, and the other, the *reverſed change*.

The *counter change* is performed, when the horſe has been carried into the middle of the manege, as if to croſs it entirely, and his head has been placed in the poſition proper for the other hand; he is carried back to the wall which he quitted, to continue his courſe to that ſame hand, from which the change was about to be made.

In the *reverſed change*, the horſe is carried into the middle of the manege as before, but on his return to the wall which he had quitted, inſtead of making a *counter change*, the ſhoulder is turned to take the other hand; in changing from right to left, by the *counter change* he ſtill continues to the right; but by the *reverſed change*, he becomes changed to the left when he reaches the wall.

The *change*, the *counter change*, and the *reverſed change*, are made either in one tread, or in two treads, according as the horſe is more or leſs obedient to the hand and heel.

OF THE VOLT.

The word *volt*, is Italian, and ſignifies a *circle* or *round circular tread*. It muſt be obſerved that in Italy the word *volt* is confined to mean the circle a horſe deſcribes when he goes in one tread; and what we call *volt* they call *radoppio*; but with us it is reſtricted to mean only the courſe a horſe takes

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in going ſideways in two treads, which are either concentrick circles, or the parallel lines of a ſquare which has its corners rounded.

The *demivolt* is the half of the *volt* or a kind of half circle of two treads. Demivolts are made either in the volt itſelf, or at the extremities of a ſtrait line.

There are, beſides, *volts reverſed*, and *demivolts reverſed*; the *volt reverſed* is the path the horſe deſcribes when he goes in two treads with the head to the center, in which caſe the fore-legs deſcribe the leſſer or inner circle, and the hind legs the outer or larger circle, which is the oppoſite of the common volt, in which the croup is to the center.

The *demivolt reverſed*, is performed like the change reverſed; except that the horſe muſt go in two treads, when the demivolt is performed. (*See Plates* 6, 20 *and* 21.)

OF THE PASSADE.

In *paſſades*, the horſe is kept upon the ſame ſtraight line, and changes at each end of it, from right to left, and from left to right, paſſing each time over the ſame line.

Paſſades are of two kinds; the moderate, and the furious; the moderate paſſades are performed in the gentle gallop, and the horſe is kept together in a ſhort and meaſured cadence, both in going along the ſtrait lines, and round the volt at each end. The furious paſſade is performed by advancing the horſe in the gentle gallop to the middle of the line, and then puſhing off at full ſpeed to the place where he is to be collected, to begin the demivolt.

OF THE PIROUETTE.

The *pirouette* is a ſpecies of volt, that is performed upon the ſame ſpot,

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in a circle, the length of the horſe; the croup remains in the center, and the inner leg behind, ſerves as a pivot, round which the other three legs turn. (*See Plates* 6 *and* 21.)

OF THE TERRE A TERRE.

The Duke of Newcaſtle has very properly defined it to be a gallop in two times, and upon two treads. In this action, the horſe raiſes the two fore-legs together, and puts them down together; the hind legs follow, and accompany the fore-legs, which forms a gliding and low cadence, that reſembles a ſucceſſion of little leaps, very low near the ground, forward and ſide ways; though the *terre a terre* is properly enough placed amongſt the low airs, becauſe it really is performed near the ground; yet it is the foundation of all the high airs, becauſe all the leaps are generally performed in too times like the terre a terre. (*See Plate* 7.)

Of the high Airs.

All the airs that are higher from the ground than the terre a terre, are called high airs; of theſe there are ſeven, the *peſade*, the *mezair*, the *curvet*, the *croupade*, the *balotade*, the *capriole*, and the *ſtep* and *leap*.

OF THE PESADE.

The *peſade* is an air, in which the horſe raiſes his fore-parts high, ſtanding in one place, without advancing; and keeping his hind legs firm upon the ground, ſo that he does not mark the time with his haunches, as in all the other airs. This leſſon is uſed to prepare a horſe to leap with freedom, and to give him the command of his fore-parts. (*See Plate* 8.)

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OF THE MEZAIR.

Mezair means half air; it is a kind of leap, and though it is reckoned amongſt the high airs, is very little higher than a terre a terre. The horſe in this air, marks the time leſs, and advances more than in curvets, and it is called *mezair or half air*, becauſe it is between theſe two: it is alſo called *half curvet*, which exactly expreſſes the poſition of the horſe in this action. (*See Plate* 7.)

OF THE CURVET.

The *curvet*, is a leap in which the horſe is more raiſed before, marks the times more ſtrongly, and is more ſupported, than in the mezair; his haunches muſt accompany the fore-legs, and at the inſtant thoſe touch the ground, they muſt mark the time in a low and gliding beat or cadence. (*See Plates* 8 *and* 22.)

OF THE CROUPADE.

The *croupade* is a leap, higher than the curvet, both before and behind: the horſe, in this air, draws in and gathers up his hind legs under his belly, and keeps them at the ſame height as the fore-legs. (*See Plate* 9.)

OF THE BALOTADE.

The *balotade* is a leap, in which the horſe, when in the air, and his legs all the ſame height, ſhews his heels as if he were about to kick, but does not throw them out. (*See Plate* 9.)

OF THE CAPRIOLE.

The *capriole*, is the higheſt, and moſt compleat, of all the leaps; when the horſe is in the air, and his legs before and behind are the ſame height, he

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throws out his heels and laſhes out with all his force, his hind legs ſtrike out like a dart as if he were about to ſeparate them from his body.

The difference, between theſe three laſt airs, is, that in the croupade, the horſe does not ſhew his heels, but on the contrary draws them up under his belly. In the balotade he ſhews his heels, and offers to kick without abſolutely doing ſo. In the capriole he laſhes out with all his force. (*See Plate* 10.)

OF THE STEP AND LEAP.

This air is divided into three times. The firſt is a ſhort gallop or terre a terre, the ſecond a curvet, and the third a capriole, and ſo alternately horſes that have not ſtrength enough to repeat the capriole, fall into this air of themſelves; and the beſt leapers, when they begin to be worn out, do ſo likewiſe, for eaſe, and to catch the time of the leap the better.

Of mounting and diſmounting.

Before mounting, the horſeman ſhould examine with a glance of his eye the whole equipage; this attention, the buſineſs of a moment, is abſolutely neceſſary, to avoid inconveniences that may happen to thoſe who neglect it. See that the throat band is not too tight, which would prevent reſpiration; that the noſe band is not too looſe, this ſhould be buckled tight, that it may not hurt the horſe by ſhifting, as well as to prevent the horſe from opening his mouth and biting. See that the mouth-piece be not ſo high, as to bear upon the lips at the corner of the mouth, nor ſo low as to interfere with the tuſhes; ſuppoſing of courſe that the ſhape and ſize of the mouth-piece, length of the branches, and links of the curb chain, are all adapted to the formation of the mouth: ſee that the latter is ſo twiſted, as to lie flat upon the beard, and of a juſt length. See that the ſaddle be not too far forward, ſo as to hurt the

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withers or impede the motion of the ſhoulders; and that it be near the back, ſo as to bring the rider and horſe as near each other as poſſible without rubbing upon the vertebræ. See that the girths be not too ſlack, ſo as to allow the ſaddle to turn, or too tight; the latter is ſeldom a fault. See that the breaſt plate and crupper are of juſt proportion; and, if a martingale *muſt* be uſed, that the head of the horſe is in its proper poſition, which in general is the line of the forehead perpendicular. Then let the horſeman go up to the ſhoulder of the horſe, and take hold of the reins in his right hand, to ſee that they lie flat, and are not twiſted; from the right he takes them in his left hand, putting the little finger of the left hand between them, keeping the ſwitch in the ſame hand, with the point downwards, then taking a lock of hair near the withers in the right hand, he muſt preſs it on the inſide of the thumb of the left hand, and twiſt it once round the thumb, to prevent ſlipping; the reins muſt be kept ſlack, ſo far as not to check the horſe. Let him then take the ſtirrup leather in his right hand, and turning it flat to the ſide, put his foot into the ſtirrup, his leg perpendicular with his knee againſt the ſtirrup leather, then let him ſtrike the ſeat of the ſaddle with the flat of his right hand, to diſcover whether the horſe is alarmed at the noiſe and motion; then taking hold of the arch or cantel of the ſaddle, with the aid of both hands and his foot, riſe ſtrait up, and pauſe for a moment before he throws his right leg over, which muſt be done by keeping the leg and thigh ſtrait, from the hip to the heel, the body at the ſame time perfectly erect in turning.

As ſoon as the horſeman is in his ſaddle, he muſt remove the ſwitch into the right hand, turning the point upwards in croſſing the neck of the horſe; by the aſſiſtance of the right hand, let him adjuſt the reins to equal length in the left, keeping the little finger between to ſeparate them, and holding them firm with the thumb upon their flat, to prevent them from ſlipping.

In diſmounting, the ſame routine is obſerved; dropping the left hand, and at the ſame time putting the ſwitch in it with the point downwards,

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taking a lock of the mane near the withers, and putting it (as before deſcribed) into the left hand, and round the thumb. Then putting the right hand upon the pommel of the ſaddle, raiſe the body erect upon the left ſtirrup, and with the right leg and thigh ſtrait bring them over the croup, and cloſe to the left foot, bring the right hand at the ſame time from the pommel to the cantel of the ſaddle, pauſe a moment, and deſcend with the right foot, keeping the body erect, and the right hand upon the cantel of the ſaddle, then take the foot from the ſtirrup, and the hand from the cantel of the ſaddle. When the rider has diſmounted, let him unlooſe the girths, and after moving the ſaddle for a moment backwards and forwards, replace it, and buckle the girths ſlack; then unhook the curb chain, and bringing it within the mouth, hook it ſo as it may dangle looſe, pleaſe the horſe, and relieve the beard, the ſenſibility of which ſhould be carefully preſerved.

It would be proper to accuſtom the rider to mount and diſmount on both ſides of the horſe, as many occaſions may happen to render this neceſſary. The art of vaulting ſhould alſo be generally practiſed.

Of the Horſeman's Seat.

The principles and rules which have hitherto been given for the horſeman's ſeat,* are various and even oppoſite, according as they have been adopted by different maſters, and taught in different countries; al-

* Beginners ſhould be put to ride without ſtirrups, for were they allowed to uſe them before they had acquired an equilibre, and were able to ſtretch their legs and thighs, ſo as to ſit down firmly in the ſaddle, and cloſe to it, they would either loſe their ſtirrups, by not being able to keep their feet in them, or the ſtirrups muſt be ſomewhat ſhortened, to give the feet a better hold; in which caſe the rider would be puſhed upwards from the ſaddle, and the ſeat deſtroyed throughout; the parts of the body, like the links of a chain, depending upon one another; ſafety likewiſe requires that they ſhould ride without them, as a fall, if a fall ſhould happen, is leſs dangerous.

It is the general practice of thoſe who undertake to teach the principles of horſemanſhip, when they put a ſcholar upon an horſe, to mix and confound many rules and precepts together,

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moſt each maſter in particular, and every nation, having certain rules and notions of their own. Let us ſee, however, if art can diſcover nothing to us that is certain and invariably true? The Italians, the Spaniards, the French, and in a word every country where riding is in repute, adopt each a poſture which is peculiar to themſelves; the foundation of their general notions is the ſame, yet each country has preſcribed particular rules for placing the man in the ſaddle. This contrariety of opinions, which have their origin more in prejudice than in truth and reality, has given riſe to many vain reaſonings and ſpeculations, each ſyſtem having its followers, as if truth was not always the ſame and unchangeable, but at liberty to aſſume various, and even oppoſite appearances. Sometimes one opinion prevailed, ſometimes another dazzled, inſomuch that thoſe who underſtand nothing of the ſubject, but yet are deſirous of informing themſelves by ſearching it to the bottom, have been loſt in doubt and perplexity.

which ought to be diſtinct and ſeparate; ſuch as making him attend to the guidance of the horſe, demanding an exactneſs of hand, and other particulars, which they crowd upon him, before he is able to execute or even underſtand half of them. The better way would be perhaps to proceed more ſlowly, to inſtruct more gradually, and not to think of the Aids, of the effects of the Hand, and other the more nice and eſſential parts of the art, till the ſeat is gained and confirmed.

For this purpoſe let the ſeat alone be cultivated for ſome time, and when the ſcholar is arrived to a certain degree of firmneſs and confidence, if the horſe can be truſted, let the maſter hold the longe, and the pupil, abandoning the government of him to the maſter, ride him to both hands, with his hands behind him: this will very ſoon ſettle him with firmneſs in the ſaddle, will advance his waiſt, will place his head, will ſtretch him down in the ſaddle, will teach him to lean gently to the ſide to which he turns, ſo as to unite himſelf to his horſe, and go with him; and will give that firmneſs, eaſe, and juſt poiſe of the body, which conſtitute a perfect ſeat, founded in truth and nature, and upon principles ſo certain, that whoever ſhall think fit to reduce them to practice, will find them confirmed and juſtified by it. There is likewiſe another duty too eſſential to be omitted; but hitherto I fear never performed, or thought of, by maſters otherwiſe very diligent and very capable in their profeſſion.

They never inſtruct their pupils in the principles and theory of the art, by reading lectures to them, explaining how the natural paces are performed, wherein they differ from each other, in what their perfection conſiſts, what are the elements which form the airs of the manege in all their extent, why ſome horſes ſucceed beſt in ſome, others in different, and none in all, owing to their mould, limbs, temper, and other particulars, which, by not joining theory with practice, are unknown to many who may ſhine in a manege, but work as mechanically and ſuperficially as the horſes they ride.

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There is nevertheleſs a ſure and infallible method, by the aſſiſtance of which it would be very eaſy to overturn all theſe ſyſtems. But not to enter into a needleſs detail of the extravagant notions which the ſeat alone has given riſe to, let us trace it from principles by ſo much the more ſolid, as their authority will be ſupported by the moſt convincing and ſelf-evident reaſons.

In order to ſucceed in an art, where the mechaniſm of the body is abſolutely neceſſary, and where each part of the body has its proper functions, which are peculiar to that part, it is moſt certain, that all and every part of the body, ſhould be in a natural poſture. Were they in an imperfect ſituation, they would want that eaſe and freedom, which is inſeparable from grace. As every motion which is conſtrained, being falſe in itſelf, is incapable of juſtneſs; it is clear that the part ſo conſtrained and forced, would throw the whole into diſorder, becauſe each part belonging to and depending upon the whole body, and the body partaking of the conſtraint of its parts, can never feel that fixed point, that juſt counterpoiſe, and equilibre, in which alone a fine and juſt execution conſiſts.

It is not ſufficient then, in giving directions for the ſeat, to adhere to trivial and common rules, which may be followed or left at pleaſure; we ought to weigh and examine them with ſkill and judgement, in order to know how to apply them properly and ſuitably, as the ſhape and figure of the perſon to whom we undertake to give a ſeat, will allow. Many motions and attitudes, that appear eaſy and natural to one man, in another are awkward and ungraceful, whence all thoſe faults and difficulties, which in many perſons have been thought inſuperable; whereas a little more knowledge, a little cloſer attention, would convert, in the ſame ſubject, an awkward and diſpleaſing appearance, into an eaſy, natural, and graceful figure, capable of attracting the eyes even of judges themſelves. Indeed, the objects to which a maſter, anxious for the advancement of

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his pupil, ſhould attend, are infinite. To little purpoſe will it be, to keep the ſtricteſt eye upon all the parts, and limbs of his pupil's body, in vain will he endeavour to remedy all the defects and faults which are found in the poſture of almoſt every ſcholar in the beginning, unleſs he is intimately acquainted with, and apprized of the cloſe dependence and connection, that there is between the motions of one part of the body, with the reſt, a correſpondence cauſed by the reciprocal action of the muſcles, which govern and direct them; unleſs therefore he is maſter of this ſecret, and has this clue to the labyrinth, he will never attain the end he propoſes, particularly in his firſt leſſons, upon which the ſucceſs of the reſt always depends.

Theſe principles being premiſed, let us reaſon, and we ſhall diſplay them with force and clearneſs.

The body of a man is divided into three parts, two of which are moveable, the other immoveable.

The firſt of the two moveable parts is the trunk or body down to the waiſt, the ſecond is from the knees to the feet, ſo that the remaining immoveable part is that between the waiſt and the knees.

The parts then which ought to be without motion, are the fork or twiſt of the horſeman, and his thighs; as theſe parts ſhould be kept without motion, they ought to have a certain hold and center, to reſt upon, which no motion that the horſe can make will diſturb.

This point or center is the baſis of the hold, which the horſeman has upon his horſe, and is what is called the ſeat; now if the ſeat is nothing elſe but this point or center, it muſt follow, that not only the grace but the ſymmetry and true proportion of the whole attitude, depends upon thoſe parts of the body that are immoveable.

Let the horſeman then place himſelf upon his twiſt, ſitting exactly in

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the middle of the ſaddle, let him ſupport this poſture, in which the twiſt alone ſeems to ſuſtain the weight of the whole body, by moderately leaning upon his buttocks, let his thighs be turned inward, and reſt flat upon the ſides of the ſaddle, and in order to this, let the turn of the thighs proceed directly from the hips. Let him employ no force or ſtrength to keep himſelf in the ſaddle, but truſt to the weight of his body and thighs. This is the exact equilibre, in this conſiſts the firmneſs of the whole building, a firmneſs which beginners are not ſenſible of, though it is to be acquired, and will always be attained by practice. I demand but a moderate ſtreſs upon the buttocks, becauſe a man that ſits full upon them, can never turn his thighs flat upon the ſaddle, and the thighs ſhould always lie flat, becauſe the fleſhy part of the thigh being inſenſible, the horſeman would not otherwiſe be able to feel the motions of his horſe. I inſiſt that the turn of the thigh ſhould be from the hip, becauſe this turn can never be natural, but as it proceeds from the hollow of the hip-bone. I inſiſt further that the horſeman never avail himſelf of the ſtrength or help of his thighs, becauſe beſides that they would then be leſs ſteady, the cloſer he preſſed the more he would be lifted above the ſaddle. His buttocks and thighs, ſhould always be in the middle of the ſaddle, and he ſhould ſit down full and cloſe upon it.

Having thus firmly placed the immoveable parts, let us paſs on to the firſt of the moveable parts, which is, as I have already obſerved, the body or trunk as far as to the waiſt. I comprehend in the body or trunk, the head, the ſhoulders, the breaſt, the arms, the hands, the back, and the waiſt of the horſeman.

The head ſhould be free, firm, and eaſy, in order to be ready for all the natural motions, that the horſeman may make in turning it to one ſide or the other. It ſhould be firm, that is to ſay ſtrait, without leaning to the right or left, neither advanced nor thrown back; it ſhould be eaſy, becauſe

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if otherwiſe, it would occaſion a ſtiffneſs, and that ſtiffneſs affecting the different parts of the body, eſpecially the vertebræ, they would be ſtiff and conſtrained.

The ſhoulders alone influence by their motions that of the breaſt, the loins, and the waiſt.

The horſeman ſhould preſent or advance his breaſt; by that his whole figure opens and diſplays itſelf; he ſhould have a ſmall hollow in his back, and puſh his waiſt forward to the pommel of the ſaddle, becauſe this poſition correſponds with, and unites him to all the motions of the horſe. Throwing the ſhoulders back, produces all theſe effects, and gives them exactly in the degree that is requiſite; whereas if we were to look for the particular poſition of each part ſeparately and by itſelf, without examining the connection that there is between the motions of one part with thoſe of another, the horſeman would appear hollow-backed, he would force his breaſt forward, and his waiſt towards the pommel of the ſaddle, he would be flung back, and muſt fit upon the croup of the horſe.

The arms ſhould be bent at the elbows, and the elbows ſhould reſt equally upon the hips; if the arms were ſtraight, the conſequence would be that the hands would be infinitely too low, or at much too great a diſtance from the body, and if the elbows were not kept ſteady, they would of conſequence give an uncertainty and ficklenes to the hand, ſufficient to ruin it for ever.

It is true that the bridle-hand is that which abſolutely ought to be ſteady and immoveable, and one might conclude from thence that the left elbow only ought to reſt upon the hip, but grace conſiſts in the exact proportion and ſymmetry of all the parts of the body: to have the arm on one ſide raiſed and advanced, and that of the other kept down and cloſe to the body, would preſent an aukward diſagreeable appearance.

The left hand being of an equal height with the elbow, ſo that the

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knuckle of the little finger, and the tip of the elbow be both in a line with the hand inclined, juſt ſo that the wriſt may direct all its motions, place your right hand or the whip-hand lower and more forward than the bridle-hand. It ſhould be lower than the other hand, becauſe if it was upon a level with it, it would reſtrain or obſtruct its motions, and were it to be higher, it could not take ſo great a compaſs as the bridle-hand, which muſt always be kept over againſt the horſeman's body, it is abſolutely neceſſary therefore to keep the proportion of the elbows, that it ſhould be lower than the other.

The legs and feet make up that ſecond diviſion of what I call the moveable parts of the body.

The legs ſerve for two purpoſes, they may be uſed as aids or corrections to the animal. They ſhould be kept near the ſides of the horſe, and in a line with the man's body; for being near the part of the horſe's body where his feeling is moſt delicate, they are ready to do their office in the inſtant they are wanted.

Being an appendix of the thighs, if the thighs are in their proper place in the ſaddle, the legs will by a neceſſary conſequence, be turned juſt as they ought to be, and will infallibly give the ſame turn to the feet, becauſe the feet depend upon them, as they depend upon the thighs.

The toe ſhould be held a little higher than the heel, for the lower the toe is, the nearer the heel will be to the ſides of the horſe, and in danger of touching his flank.

Many perſons, notwithſtanding, when they raiſe their toe, bend and twiſt their ankle, as if they were lame in that part. The reaſon of this is very plain, it is becauſe they make uſe of the muſcles in their legs and thighs, whereas they ſhould employ only the joint of the foot for this purpoſe, a joint given by nature to facilitate all the motions of the foot, and to enable it to turn to the right, or left, upwards, or downwards.

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Such is in ſhort the mechanical diſpoſition of all the parts of the horſeman's body! I will enlarge no farther upon a ſubject treated on already ſo amply by every writer. I have had no other deſign in this chapter, than to give an idea of the correſpondence that there is between all the parts of the body, becauſe it is only by a juſt knowledge of this mutual relation of all the different parts, that we can be enabled to preſcribe rules for giving that true and natural ſeat, which is not only the principle of juſtneſs, but likewiſe the foundation of all grace in the horſeman.*

* "It is neceſſary that the greateſt attention, and the ſame gentleneſs that is uſed in "teaching the horſes, be obſerved likewiſe in teaching the rider, eſpecially at the beginning. "Every method and art muſt be practiſed to create and preſerve, both in man and horſe, "all poſſible feeling and ſenſibility; contrary to the uſage of moſt riding maſters, who ſeem "induſtriouſly to labour at aboliſhing theſe principles both in the one and the other. As "ſo many eſſential points depend upon the manner in which a man is at firſt placed on horſe-"back, it ought to be conſidered and attended to with the ſtricteſt care and exactneſs.

"The abſurdity of putting a man, who perhaps has never before been upon a horſe, on "a rough trotting horſe, on which he is obliged to ſtick with all the force of his arms and "legs, is too obvious to need mentioning. This rough work, all at once, is plainly as "detrimental at firſt, as it is excellent afterwards in proper time. No man can be either well "or firmly ſeated on horſeback, unleſs he be maſter of the balance of his body, quite un-"conſtrained, with a full poſſeſſion of himſelf, and at his eaſe; none of which requiſites can "he enjoy, if his attention be otherwiſe engaged; as it muſt wholly be in a raw, unſuppled, "and unprepared lad, who is put at once upon a rough horſe; in ſuch a diſtreſsful ſtate, he is "forced to keep himſelf on at any rate, by holding to the bridle (at the expence of the ſen-"ſibility both of his own hand and the horſe's mouth), and by clinging with his legs, in "danger of his life, and to the certain deprivation of a right feeling in the horſe.

"The firſt time a man is put on horſeback, it ought to be upon a very gentle one. He "never ſhould be made to trot, till he is quite eaſy in the walk; nor gallop, till he is able to "trot properly. The ſame muſt be obſerved in regard to horſes; they ſhould never be made "to trot till they are obedient, and their mouths are well formed on a walk, nor be made "to gallop, till the ſame be effected on a trot. When he is arrived at ſuch a degree of firmneſs "in his ſeat, the more he trots, and the more he rides rough horſes, the better. This is not "only the beſt method, but alſo the eaſieſt and the ſhorteſt; by it a man is ſoon made ſuffi-"ciently an horſeman for a ſoldier: but by the other deteſtable methods that are commonly "uſed, a man inſtead of improving, contracts all ſorts of bad habits, and rides worſe and "worſe every day; the horſe too becomes daily more and more unfit for uſe. In proceeding "according to the manner propoſed, a man is rendered firm and eaſy upon the horſe, both "his own and the horſe's ſenſibility is preſerved, and each in a ſituation fit to receive and "practiſe all leſſons effectually.

"Among the various methods that are uſed of placing people on horſeback, few are di-"rected by reaſon. Before you let the man mount, teach him to know, and always to exa-"mine, if the curb be well placed, (that is, when the horſe has a bitt in his mouth, which

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CHAPTER VII.

Of the Bridle-hand and its Effects.

The motions of the bridle-hand, ſerve to make known to the horſe, what the rider requires; and the action of the bitt in the horſe's mouth is produced by theſe motions; a good hand ought to be light, eaſy, and firm. This perfection does not proceed merely from the action of the hand, but from the rider's ſeat alſo, for when the body is ſhaken, the rider's whole attention is employed to keep his ſeat; the legs too muſt agree with the hand, otherwiſe the effect of the hand will never be juſt. In terms of Art, this is called the agreement of the hand and heel, and conſtitutes the perfection of the Aids.

" at firſt he ſhould not, but only a ſnaffle, till the rider is firm in his ſeat, and the horſe " alſo ſomewhat taught:) likewiſe to know if the noſe-band be properly tight; the throat " band looſiſh; and the mouth-piece neither too high nor too low in the horſe's mouth, but " rightly put, ſo as not to wrinkle the ſkin nor to hang lax; the girts drawn moderately, " but not too tight; and the crupper and the breaſt-plate properly adjuſted. A very good " and careful hand may venture on a bitt at firſt, and ſucceed with it full as well as by " beginning with a ſnaffle alone: only colts, indeed, it is better, in all ſchools, whatſoever, " to avoid any preſſure on the bars juſt at firſt, which a curb, though ever ſo delicately uſed, " muſt in ſome degree occaſion. When the bridle, &c. have been well looked to, let the man " approach the horſe gently near the ſhoulder; then taking the reins and an handful of the " mane in his left hand, let him put his foot ſoftly in the left ſtirrup, by pulling it towards him, " leſt he touch the horſe with his toe; then raiſing himſelf up, let him reſt a moment on it " with his body upright, but not ſtiff; and after that, paſſing his right leg clear over the " ſaddle without rubbing againſt any thing, let him ſeat himſelf gently down. He muſt be " cautious not to take the reins too ſhort, for fear of making the horſe rear, run, or fall " back, or throw up his head; but let him hold them of an equal length, neither tight nor " ſlack, and with the little finger betwixt them. It is fit that horſes ſhould be accuſtomed " to ſtand ſtill to be mounted, and not to ſtir till the rider pleaſes. All ſoldiers ſhould be " inſtructed to mount and diſmount equally well on both ſides, which may be of great uſe in " times of hurry and confuſion. Then place the man in his ſaddle, with his body rather " back, and his head held up with eaſe, without ſtiffneſs; ſeated neither forwards, nor very " backwards; with the breaſt puſhed out a little, and the lower part of the body likewiſe a " little forwards, the thighs and legs turned in without conſtraint, and the feet in a ſtraight " line, neither turned in nor out. By this poſition, the natural weight of the thighs has a " proper and ſufficient preſſure of itſelf, and the legs are in readineſs to act when called upon; " they muſt hang down eaſy and naturally; and be ſo placed, as not to be wriggling about, " touching, and tickling, the horſe's ſides, but always near them in caſe they ſhould be want- " ed, as well as the heels.

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The hand ought always to begin the effect, the legs to accompany it; for it is a general principle in all the paces, as well natural as artificial, that the head and ſhoulders of the horſe muſt go firſt, and as the horſe has four prin-

" The body muſt be carefully kept eaſy and firm, and without any rocking when in motion; " which is a bad habit very eaſily contracted, eſpecially in galloping. The left elbow muſt " be gently leant againſt the body, a little forwards; unleſs it be ſo reſted, the hand can- " not be ſteady, but will always be checking and conſequently have pernicious effects on " the horſe's mouth. And the hand ought to be of equal height with the elbow; if it were " lower, it would conſtrain and confine the motion of the horſe's ſhoulders; but as the mouths " of horſes are different, the place of the hand alſo muſt occaſionally differ: a leaning, low, " heavy forehand, requires a high hand; and a horſe that pokes out his noſe, a low one. The " right hand arm muſt be placed in ſymmetry with the left; only let the right hand be a little " forwarder or backwarder, higher or lower, as occaſion may require, in order that both " hands may be free; both arms muſt be a little bent at the elbow, to prevent ſtiffneſs.

" A ſoldier's right hand ſhould be kept unemployed in riding; it carries the ſword, " which is a ſufficient buſineſs for it.

" There remains one farther obſervation, that ought not to be omitted, about the hand, " that it muſt be kept clear of the body; that is about two inches and a half forwards " from it, with the nails turned oppoſite to the belly, and the wriſt a little rounded with " eaſe; a poſition not leſs graceful than ready for ſlackening, tightening, and moving " the reins from one ſide to the other, as may be found neceſſary.

" When the men are well placed, the more rough trotting they have without ſtirrups " the better; but with a ſtrict care always, that their poſition be preſerved very exactly. " In all caſes, great care muſt be taken to hinder their clinging with their legs; in ſhort, " no ſticking by hands or legs is ever to be allowed of at any time. If the motion of the " horſe be too rough, ſlacken it, till the rider grows by degrees more firm; and when he " is quite firm and eaſy on his horſe in every kind of motion, ſtirrups may be given him; " but he muſt never leave off trotting often without any.

" The ſtirrups muſt be neither ſhort nor long; but of ſuch a length, that when the " rider, being well placed, puts his feet into them (about one-third of the length of each " foot from the point of it,) the points may be between two and three inches higher than " the heels. The rider muſt not bear upon his ſtirrups, but only let the natural weight of " his legs reſt on them: for if he bears upon them he would be raiſed above and out of " his ſaddle; which he ſhould never be, except in charging ſword in hand, with the body " inclined forwards at the very inſtant of attacking. Spurs may be given as ſoon as the " rider is grown familiar with ſtirrups; or even long before, if his legs are well placed.

" A hand ſhould always be firm, but delicate; a horſe's mouth ſhould never be ſurpriſed " by any ſudden tranſition of it, either from ſlack to tight, or from tight to ſlack. Every " thing in horſemanſhip muſt be effected by degrees, but at the ſame time with ſpirit and " reſolution. That hand which, by giving and taking properly, gains its point with the " leaſt force, is the beſt; and the horſe's mouth, under this ſame hand's directions, will " alſo conſequently be the beſt, ſuppoſing equal advantages in both from nature. This " principle of gentleneſs ſhould be obſerved upon all occaſions in every branch of horſe- " manſhip. Sometimes the right hand may be neceſſary, upon ſome troubleſome horſes, " to aſſiſt the left: but the ſeldomer this is done, the better; eſpecially in a ſoldier, who " has a ſword to carry, and to make uſe of.

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cipal methods of moving, which are forwards, backwards, to the right, and to the left, ſo the bridle-hand muſt have four different actions, yielding, reining-back, turning to the right, and to the left.

" The ſnaffle muſt on all occaſions be uppermoſt; that is to ſay, the reins of it muſt be " above thoſe of the bridle, whether the ſnaffle or the bitt be uſed ſeparately, or whether " they be both uſed together. When the rider knows enough, and the horſe is ſufficiently " prepared and ſettled to begin any work towards ſuppling, one rein muſt be ſhortened " according to the ſide worked to; but it muſt never be ſo much ſhortened, as to make " the whole ſtrength reſt on that rein alone: for, not to mention that the work would be " falſe and bad, one ſide of the horſe's mouth would by that means be always deadened; " whereas, on the contrary, it ſhould always be kept freſh by its own play, and by the " help of the oppoſite reins acting delicately in a ſomewhat ſmaller degree of tenſion; the " joint effect of which produces in a horſe's mouth the proper, gentle, and eaſy degree of " appui or bearing.

" A coward and a madman make alike bad riders, and are both alike diſcovered and " confounded by the ſuperior ſenſe of the creature they are mounted upon, who is equally " ſpoilt by both, though in very different ways. The coward, by ſuffering the animal to " have his own way, not only confirms him in his bad habits, but creates new ones in him: " and the madman by falſe and violent motions and corrections, drives the horſe, through " deſpair, into every bad and vicious trick that rage can ſuggeſt.

" It is very requiſite in horſemanſhip, that the hand and legs ſhould act in correſpon- " dence with each other in every thing; the latter always ſubſervient and aſſiſtant to the " former. Upon circles, in walking, trotting, or galloping, the outward leg is the only " one to be uſed, and that only for a moment at a time, in order to ſet off the horſe true, " or put him right if he be falſe; and as ſoon as that is done, it muſt be taken away " again immediately: but if the horſe be lazy, or otherwiſe retains himſelf, both legs muſt " be uſed and preſſed to his ſides at the ſame time together. The leſs the legs are uſed in " general, the better. Very delicate good riders, with horſes they have dreſſed themſelves, " will ſcarcely ever want their help. By the term outward is underſtood the ſide which " is more remote from the center; and by inward is meant the ſide next to the center. In " reining back, the rider ſhould be careful not to uſe his legs, unleſs the horſe backeth on " his ſhoulders; in which caſe they muſt be both applied gently at the ſame time, and " correſpond with the hand. If the horſe refuſe to back at all, the rider's legs muſt be " gently approached, till the horſe lifts up a leg, as if to go forwards; at which time, " when that leg is in the air, the rein of the ſame ſide with that leg which is lifted up, " will eaſily bring that ſame leg backwards, and accordingly oblige the horſe to back, but " if the horſe offers to rear, the legs muſt be inſtantly removed away. The inward rein " muſt be tighter on circles, ſo that the horſe may bend and look inwards; and the out- " ward one croſſed over a little towards it; and both held in the left hand.

" Let the man and horſe begin on very ſlow motions, that they may have time to under- " ſtand and reflect on what is taught them; and in proportion as the effects of the reins " are better comprehended, and the manner of working becomes more familiar, the quick- " neſs of motion muſt be increaſed. Every rider muſt learn to feel, without the help of " the eye, when a horſe goes falſe, and remedy the fault accordingly: this is an intel- " ligence, which nothing but practice, application, and attention, can give, in the begin-

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Yielding the hand to go forwards, is a motion made by lowering the hand, and turning the nails a little downwards. In the ſecond, or reining-back, the hand is to be drawn back towards the ſtomach, and the nails are to be turned a little upwards: the uſe of it is either to ſtop the horſe, to make an half ſtop, or to make him go backwards; in this action the rider muſt not preſs very heavily on the ſtirrups, and when his hand makes the motion, he muſt throw

ning on ſlow motion. A horſe may not only gallop falſe, but alſo trot and walk falſe. If a horſe gallops falſe, that is to ſay, if going to the right he leads with the left leg, or if going to the left he leads with the right; or in caſe he is diſunited, that is, if he lead with the oppoſite leg behind to that which he leads with before; ſtop him immediately, and put him off again properly. The method of effecting this, is by approaching your outward leg, and putting your hand outwards; ſtill keeping the inward rein the ſhorter, and the horſe's head inwards, if poſſible: and if he ſhould ſtill reſiſt, then bend and pull his head outwards alſo; but replace it again, bent properly inwards, the moment he goes off true. A horſe is ſaid to be diſunited to the right, when going to the right, and conſequently leading with the right leg before, he leads with the left behind; and is ſaid to be diſunited to the left, when going to the left, and conſequently leading with the left leg before, he leads with the right behind. A horſe may at the ſame time be both falſe and diſunited; in correcting both which faults, the ſame method muſt be uſed. He is both falſe and diſunited to the right, when in going to the right he leads with the left leg before, and the right behind; notwithſtanding that hinder leg be with propriety more forward under his belly than the left, becauſe the horſe is working to the right. And he is falſe and diſunited to the left, when in going to the left he leads with the right leg before and the left behind; notwithſtanding, as above, that hinder leg be with propriety more forward under his belly than the right, becauſe the horſe is working to the left.

"In teaching men a right ſeat on horſeback, the greateſt attention muſt be given to prevent ſtiffneſs, and ſticking by force in any manner upon any occaſion: ſtiffneſs diſgraces every right work; and ſticking ſerves only to throw a man (when diſplaced) a great diſtance from his horſe by the ſpring he muſt go off with: whereas, by a proper equilibrating poſition of the body, and by the natural weight only of the thighs, he cannot but be firm and ſecure in his ſeat.

"As the men become more firm, and the horſes more ſupple, it is proper to make the circles leſs; but not too much ſo, for fear of throwing horſes forwards upon their ſhoulders.

"Some horſes, when firſt the bitt is put into their mouths, if great care be not taken, will put their heads very low. With ſuch horſes, raiſe your right hand with the bridoon in it, and play at the ſame time with the bitt in the left hand, giving and taking.

"On circles, the rider muſt lean his body inwards; unleſs great attention be given to make him do it, he will be perpetually loſing his ſeat outwards. It is ſcarce poſſible for him to be diſplaced, if he leans his body properly inwards."

Earl of Pembroke.

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his ſhoulders back a little, that the horſe may ſtop, or go back upon his haunches.—The third effect of the hand is to turn to the right, to produce this effect the hand muſt be carried to the right, with the nails turned a little upwards, that the outer or left rein may act more ſpeedily, for it is the left rein which is to turn the horſe to the right.

The fourth effect is to turn to the left, the hand for this purpoſe is to be carried to the left, with the nails a little downwards, to make the outer or right rein act to turn the horſe.—From what has been ſaid it is eaſy to underſtand, that a horſe obedient to the hand, is one that follows it through all its motions, and that the motions of the hand, produce the effect on the reins, which cauſe the mouth-piece to act.

There are three ways of holding the reins, firſt ſeparate one in each hand; ſecondly, equal in the left hand; and thirdly, both in the left hand, but one ſhorter than the other, according to the hand to which the horſe is to be worked.

The reins are ſaid to be ſeparated, when the left rein is held in the left hand, and the right rein in the right hand; the proper management of ſeparate reins is this, when the right rein is pulled, to turn to the right, the left hand muſt be lowered; when the left rein is pulled to turn to the left, the right hand muſt be lowered; that the horſe may know which rein he is to obey, which he could not do, if the rein oppoſite the ſide to which he is to turn were not lowered. The reins equal in the left hand, are uſed to guide a horſe that is obedient to the bridle-hand, either on the road, in the chace, or in war; but when a horſe is worked in the manege, to dreſs him and give him a leſſon, then the inner rein muſt be ſhortened a little in the bridle-hand, to place his head properly, to the ſide to which he is to go; for a horſe that is not bent, does not appear graceful in the manege. The inner rein muſt not be ſhortened too much in the bridle-hand, leſt it give the horſe a falſe appui, and the effect of both reins muſt always be felt by the hand. It is moſt difficult to

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bend a horſe to the right, not only becauſe horſes are generally more ſtiff to that hand than to the left, but on account of the ſituation of the reins in the hand; becauſe the reins being ſeparated by the little finger, the left rein which is below that finger, acts more forcibly than the right rein which is above it; when a horſe is to be worked to the right, it is not always ſufficient merely to ſhorten that rein, but it is often neceſſary to uſe the right rein, by pulling with the little finger of the right hand, which then performs the ſame kind of office, that the left does in working to the left; very few perſons know how to uſe the right rein properly, horſemen in general lower the left hand when they draw it in, and then they only pull the end of the horſe's noſe, becauſe the outer rein does not ſupport the action; therefore when the right rein is uſed, the left hand muſt ſtill feel the effect of the outer or left rein, that the bending may proceed from the withers, and not from the end of the noſe which is very unſeemly: It is not the ſame for the left hand, the ſituation of the inner rein which is beneath the little finger, gives great eaſe to bend a horſe to that ſide; it is to be remarked, that when a horſe is well dreſſed, the inner rein is to be but very little ſhorter, and the right hand is very rarely to be uſed to bend him to the right, becauſe he ought to bend in conſort with the hand and heel, but before he has acquired this degree of perfection, the reins muſt neceſſarily be uſed in the manner juſt mentioned.

The height of the hand commonly regulates that of the horſe's head, for which reaſon it muſt be held higher than uſual when a horſe carries his head low to raiſe it, and it muſt be held lower and nearer to the body than uſual, when the horſe carries his noſe high, to bring down and lower the head.

When the hand is carried forward, the curb is ſlackened and the effect of the bitt conſequently diminiſhed. This is done to puſh a horſe forward when he holds back; on the contrary when the hand is drawn back the

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curb is tightened, and the bitt preſſes more firmly upon the bars, which is requiſite when the horſe pulls on the hand: we have before ſaid that three qualities are neceſſary to conſtitute a good hand, and that it ought to be light, gentle, and firm.

The light hand does not feel the appui of the bitt on the bars: the gentle feels the effect of the bitt a little without bearing too much upon it; the firm hand holds the appui full.

It requires much art to adopt the three motions of the hand to the mouth of the horſe, ſo as not to confine him too much, and not to abandon the appui at once. After yielding the hand, which is the action of the light hand, it muſt be drawn in gently, to find and feel the appui of the bitt by degrees, which is what is termed having a gentle hand; from this it is to be tightened more and more, and the horſe is to be held in a ſtronger appui, until the effect of the firm hand is produced. This done it muſt be again eaſed, and the appui of the bitt in the hand is to be diminiſhed before it paſſes to the light hand, for the gentle hand muſt always follow and precede the firm one; the hand ought never to paſs from firm to light, or from light to firm at once, becauſe it would injure the mouth of the horſe, and make him toſs his head.

There are two ways of yielding the hand; the firſt, which is the moſt common, is to lower the bridle-hand as we have before ſaid. The ſecond is to take hold of the reins in the right hand above the left, and then by looſening the reins in the left hand to let the appui of the bitt paſs to the right hand, after this let go the hold of the left entirely, and lower the right hand down upon the neck; the horſe will then be quite free, and without bridle.

This laſt method is called the *deſcent of the hand*, and is likewiſe performed by taking the end of the reins in the right hand, holding that hand as

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high as the head, with the arm ſtraight forward, but the rider muſt be very ſure of the horſe's mouth and obedience, before he attempts to work by this laſt method. Care muſt be taken not to yield the hand, or make the deſcent, when the horſe is on his ſhoulders; the proper time for either, is after making a half ſtop, and then when the rider feels that the horſe is upon his haunches, he muſt gently give the bridle, or make the deſcent of the hand.

This time, which muſt be taken exactly, and which it is difficult to catch, is one of the fineſt and moſt uſeful aids in horſemanſhip. As the horſe bends his haunches at the time that the appui is taken off, he muſt neceſſarily become light in hand, ſince he has no ſupport for his head.

There is another method of uſing the reins, but it is ſeldom practiſed, this is to faſten them to the arches of the banquets, by which the curb ceaſes to have its effects; this is called working with falſe reins, it is however ſometimes uſed to accuſtom young horſes to the appui of the bitt when the bridle is firſt put in their mouths. When the outer rein is uſed, by carrying the outer hand in, it carries the outer ſhoulder in, and makes the outer leg paſs over the inner one; when the inner rein is uſed, by carrying the hand out, it gives the inner ſhoulder more liberty, that is to ſay it makes the inner leg paſs over the outer one; by theſe different effects of the inner and outer rein, it is plain that the hand of the rider puts the forehand of the horſe in motion, and that he who does not underſtand the uſe of the reins of the bridle, works without rules or principles.

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CHAPTER VIII.

Of the Aids and Inſtruments neceſſary to dreſs Horſes.

Three of the five ſenſes which all animals enjoy as well as man, are to be worked upon in the horſe to dreſs him, ſight, hearing, and feeling.

The ſight is worked upon, when he is taught to go up to thoſe objects that he diſlikes, for there is no animal ſo much affected by objects that he has not ſeen before, as a horſe.

He is dreſſed by the ſenſe of the hearing, when he is accuſtomed to the noiſe of arms, drums, and other warlike ſounds, when made attentive and obedient to the call of the tongue, or to the ſound of the ſwitch in the air, and to the rider's voice, which is mild and ſoft when uſed to careſs; harſh and rough when it is employed to threaten him.

But feeling is the moſt effectual, becauſe it is by this, that a horſe is taught to obey the ſlighteſt motion of the hand and legs, by making the mouth and ſides ſenſible if they want ſenſibility, or by preſerving this good quality if they already poſſeſs it; to this effect aids and chaſtiſements are employed, aids to prevent the faults a horſe may commit, and chaſtiſements to puniſh him when he actually doth commit them. Since horſes only obey from the fear of puniſhment, an aid is merely an intimation, uſed to inform the horſe, that he will be puniſhed if he does not obey the motion given.

OF AIDS.

Aids are given in various manners, viz. by the different motions of the bridle-hand, by the call of the tongue, by the whiſtling and touch of the ſwitch, by the motions of the thighs, houghs and calves of the legs, by

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pinching with the ſpur, and laſtly by the manner of preſſing on the ſtirrups.

We have explained in the laſt Chapter the different motions of the hand and its effects, we ſhall therefore now proceed to the other aids.—The call of the tongue, is a ſound formed by curling the tip of the tongue up to the palate of the mouth, and then ſuddenly drawing it down when the mouth is open; this aid ſerves to rouſe a horſe, to enliven him when he is working, and to make him attentive to the aids and chaſtiſements which follow if he does not anſwer it, but it ought to be ſeldom uſed, for there is nothing ſo diſguſting as to hear the rider continually making uſe of the call, beſides it ceaſes to make an impreſſion on the hearing which is the ſenſe it ought to affect. This ſound ought not to be loud, and ſhould be heard only by the horſe; here it is proper to remark, that a man on foot ought not to make the call when another paſſes him on horſeback, it is a great mark of impoliteneſs to the rider, and is never allowable but in the caſe of a horſe mounted to be ſold.

Although the ſwitch ſerves more for grace than uſe, yet it is ſometimes employed to advantage, it is to be carried with the point upwards in the right hand, to acquire an eaſy manner of holding the ſword.

The ſwitch is both an aid and a chaſtiſement, it ſerves for an aid when it is waved in the hand with the arm high and free, to animate the horſe; when it is uſed to touch the horſe gently with the end upon the outer ſhoulder to rouſe him, when it is held under hand croſſed under the right arm with the point above the croup at hand to animate that part, and when a man on foot touches the horſe upon the breaſt to make him riſe before, or upon the knees to make him bend his legs.

The ſwitch is improper for horſes that are to be uſed in war; thoſe ought to obey the hand, to turn or bend; and the legs to go forward, on

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account of the ſword which muſt be held in the right hand, called alſo the ſword hand. The ſwitch ought always to be held on the ſide oppoſite to that to which the horſe is going, becauſe it ought only to be employed to animate the outer parts.

The rider can give five kinds of aids with his legs, that is his lower parts have five motions; that of the thighs, that of the houghs, that of the calves, that of the pinching with the ſpur, and that of preſſing the ſtirrups.

The aid of the thighs and houghs is given by cloſing the two thighs or the two houghs, to drive the horſe forwards, by cloſing the outer thigh or hough to preſs him upon the inner heel, or by cloſing the inner thigh to ſupport him if he preſſes in too much; it is to be obſerved that horſes which are tickliſh and retain their ſtrength from vice, more readily obey the houghs when vigorouſly applied than the ſpurs, theſe in general hold back for ſome time after they are ſpurred, before they ſet off.

The aid of the calves of the legs which is given by preſſing them gently againſt the belly of the horſe, is only to put him in mind, if he has not obeyed the aids of the hams, that the ſpurs are not far off: If he ſhould be attentive to this motion, it is one of the moſt graceful and moſt uſeful aids that can be given by a horſeman, to re-animate a horſe that is dreſſed, and conſequently ſenſible when he ſlackens the air of his exerciſe.

The pinching with the ſpurs is performed, by nicely touching the outer ſkin of the belly with the ſpur, without preſſing or piercing the ſkin; this is an inſtrument ſtill ſtronger than that of the calves of the legs.

If the horſe does not anſwer any of thoſe aids, the ſpurs are to be applied vigorouſly to the belly, to puniſh him for his indocility.

The aid of preſſing on the ſtirrups is the ſlighteſt of all, the legs then ſerve as a counterpoiſe to keep the croup in its place, and hold the horſe

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as it were balanced between the heels, this aid ſuppoſes much obedience and ſenſibility in the horſe, ſince by only preſſing more forcibly on one ſtirrup than the other, he is determined to obey the motion; bearing on the outer ſtirrup preſſes the horſe and makes him go to the inner ſide, bearing on the inner ſtirrup ſupports him and reſtrains him if he preſſes too much in; and bearing equally on both ſtirrups, appriſes the horſe that he is to quicken his cadence when he is too ſlow: It is not to be ſuppoſed that this great ſenſibility of the mouth and ſides can be long preſerved in horſes that are uſed in the ſchools, the difference of the hands of the riders, makes them ſoon looſe that delicacy and juſtneſs, which conſtitute the merit of a well dreſſed horſe; and ſo delicate a ſenſe of feeling grows dull in time, but if they have been dreſſed upon true principles, a good horſeman will ſoon revive what a bad practice had deſtroyed.

OF CORRECTION.

As we have already ſaid that the aids are only intimations given to a horſe that he will be puniſhed if he does not obey theſe motions, ſo the corrections are of courſe only the puniſhment itſelf, which ought immediately to follow any act of diſobedience to the aid that was given; but their violence muſt be ſuited to the temper of the horſe. It often happens that moderate correction given with judgement and in proportion, is ſufficient to make a horſe quiet and obedient; while this method has the advantage of preſerving the temper and courage of the horſe, of rendering the exerciſe more brilliant, and of prolonging the ſervice of the horſe in the ſchool.

Three implements are commonly uſed for giving the corrections, the chambriere or flat whip, the ſwitch or ſhort whip, and ſpurs.

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The chambriere, the firſt inſtrument of correction, is uſed to make young horſes afraid when they are trotted in the longe, and this is what they ought firſt to be taught as will be ſhewn hereafter. It is alſo uſed to teach a horſe to piaffe in the pillars, to drive forward ſluggiſh horſes that hold back and are lazy; but it is abſolutely neceſſary for reſtive horſes, and for thoſe that are ramingue and diſregard the ſpur, for it is to be obſerved, that it is the property of a blow given with a chambriere, applied ſeaſonably and ſmartly, to make a more laſting impreſſion, and to drive a ſtubborn horſe more readily forward than any correction which pricks or tickles him.

The ſwitch affords two corrections, one when it is applied ſmartly behind the girths, that is to ſay upon the belly and the buttocks, to drive the horſe forward; the other when it is applied to give a horſe that kicks frequently, a ſevere laſh over the ſhoulders; this chaſtiſement corrects the vice more effectually than the ſpurs, which he will not obey till he is afraid of them and knows them.

The ſpurs are excellent to make a horſe ſenſible and finely obedient to the aids; but this correction ought to be given by a man who thoroughly knows his buſineſs; they muſt be uſed vigorouſly on proper occaſions, but not often; ſpurs applied often and unſeaſonably, break a horſe's ſpirit more than any thing. The ſpurs muſt be given about four inches behind the girths, for if they were given back (that is on the flanks) the horſe would ſtop and kick, inſtead of going forwards, becauſe this part is very ſenſible; on the contrary, if they are given in the girths (a fault uſual with thoſe who have ſhort legs and turn their toes out) the correction becomes ineffectual.

To give the ſpurs properly, the calves of the legs ought to be cloſed gently, and the ſpurs ſhould follow upon the belly. Thoſe who open their

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legs and give the ſpurs at once with a kick, ſurpriſe the horſe, and he does not anſwer them ſo well, as when he is firſt appriſed of their approach by the cloſing of the calves of the legs; ſome riders whoſe legs ſwing about, tickle the ſkin with their ſpurs continually, and this accuſtoms the horſe to whiſk, that is to move his tail inceſſantly as he walks, which is very diſagreeable in any horſe, but more ſo in one that is dreſſed.

The ſpurs muſt not be ſharp when uſed with horſes that are reſtive or ramingue, for inſtead of curing one vice, they would create others; ſome horſes when they are ſpurred too briſkly piſs with rage, others throw themſelves againſt the wall, ſome ſtop entirely, and ſome lie down. To accuſtom ſuch horſes to the ſpurs, they muſt be applied after the chambriere, and in the midſt of the act of ſetting off to either hand.

The aid of gently pinching with the ſpurs, becomes alſo a correction for horſes which have very fine aids, and are ſo very ſenſible that it becomes neceſſary for the rider to relax entirely, and not to ſit ſtiff upon them, leſt they make ſtops and plunges; upon ſuch horſes, pinching with the ſpurs, how nicely ſoever it may be given, has the ſame effect as ſmart blows with the ſpurs given briſkly, to horſes of a common degree of ſenſibility, if not a greater.

The natural temper of the horſe muſt be well known, to underſtand how to make a proper uſe of the corrections, and proportion them to the fault he commits, and the manner in which he receives them; for they muſt be continued, encreaſed, diminiſhed, or even laid aſide entirely, according to his diſpoſition and ſtrength; every fault a horſe commits muſt not be attributed to vice, becauſe it more frequently proceeds from ignorance, and ſometimes from weakneſs.

The aids and corrections muſt be applied without making any great motion, yet much nicety and quickneſs is requiſite, for the correction muſt

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be given the very inſtant after the fault is committed, otherwiſe they will be more dangerous than uſeful, but above all without ill humour or paſſion, and always with coolneſs; to conclude, the management of the aids and corrections may be ſaid to be the niceſt part of horſemanſhip.

CHAPTER IX.

Of the neceſſity of the Trot to make a young Horſe ſupple, and of the utility of the Walk.

Monſieur de la Broue gave the moſt exact definition of a well dreſſed horſe, when he ſaid, it is that horſe which ſhews ſuppleneſs, obedience, and regularity. If the body of a horſe be not entirely ſupple and free, he cannot obey the aids of the rider with eaſe and grace; ſuppleneſs neceſſarily produces docility, becauſe the horſe does not feel any pain in performing what is required of him, and both combined produce a regular cadenced action; theſe three qualities are therefore eſſentially neceſſary in what is called a finiſhed horſe.

The firſt of theſe qualities is only to be acquired by the trot: all ſkilful maſters of the art of riding, both ancient and modern, agree in this one general opinion, and though ſome amongſt the latter have without any foundation, tried to reject the trot, and ſubſtitute a ſhort walk, for the purpoſe of giving a horſe ſuppleneſs and freedom, they deceived themſelves, for it cannot be effected, without putting all the ſprings of the machine into a violent motion; by their refinement they have only lulled nature to ſleep, and the obedience became ſoft, languid, and ſlow, qualities very different from that true brilliancy which is the ornament of a well dreſſed horſe.

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It is by the trot, which is the moſt natural pace, that a horſe is made light in hand, without ſpoiling his mouth, and that his limbs are freed from ſtiffneſs without being hurt, for in this action, which is the higheſt of all the natural paces, the body of the horſe is equally ſupported upon two legs, one before and one behind diagonally, this gives the other two, which are in the air, facility to riſe, balance, and ſtretch forward, conſequently the firſt degree of ſuppleneſs to the whole body in all its parts.

The trot is therefore the baſis of all the leſſons for making a horſe active and obedient, but though it is excellent in itſelf, it muſt not be abuſed, by trotting a horſe for years, as was formerly the practice in Italy, and ſtill is ſo in ſome countries, where horſemanſhip in other reſpects is in great repute. The reaſon is very plain, the perfection of the trot depends on the force of the limbs, this force, this natural vigour, which muſt abſolutely be preſerved, is loſt and deſtroyed by the fatigue occaſioned in a leſſon which is too violent to be long continued. The ſame effect is produced by trotting young horſes in broken and ploughed grounds; wind galls, curbs, ſpavins, and other blemiſhes of the hocks, to which horſes are liable when their nerves and tendons are ſtrained, by the imprudence of thoſe who picque themſelves on conquering a horſe in a ſhort time, but in fact it is ſpoiling, inſtead of conquering the horſe.

The longe faſtened to the caveſon, upon the noſe of the horſe, and the chambriere, are the firſt and only inſtruments to be uſed with young horſes that have not been mounted, and with thoſe that have, but commit faults, through ignorance, malice, or ſtiffneſs.

When a young horſe is firſt put to the trot in the longe, the bridle muſt not be put on, but the bridon muſt be uſed, for a bitt how gentle ſo ever it may be, would hurt the mouth, in thoſe falſe motions and ſudden ſtarts, which young horſes commonly make, before they have acquired that firſt obedience which is required of them.

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I ſuppoſe therefore that a horſe is of age to be mounted, and that he has been made familiar enough to let men approach him, to bear the ſaddle, and mouth-piece; let the caveſon now be put upon his noſe, and let it be placed ſo high as not to interrupt his breathing as he trots, with the muzzle ſo tight as to keep the caveſon from ſlipping round; it muſt alſo be covered with leather, to preſerve the ſkin of the noſe, which is very tender in young horſes.

Two perſons are neceſſary for this leſſon, one to hold the longe, and the other the chambriere; he that holds the longe muſt be in the center, round which the horſe trots, and the other muſt follow him with the chambriere, and ſometimes ſtrike his croup with it gently, but more frequently the ground; this correction muſt be nicely managed at firſt, to prevent its breaking the ſpirit of a horſe that is not accuſtomed to it; as ſoon as he ſhews obedience for two or three turns to one hand, ſtop, and coax him, this is done by ſhortening the longe gradually, until the horſe reaches to the center, where the perſon who guides him with the longe ſtands, then he who holds the chambriere, hiding it behind his back, (that the horſe may not ſee it) muſt go up to him, and both together muſt careſs him.

After allowing him time to take breath, he muſt be made to trot to the other hand, according to the ſame rules and practice. As it often happens that a horſe either from too much livelineſs or for fear of the chambriere, gallops when he ſhould trot, the perſon who holds the longe muſt endeavour to break him of galloping, by gently ſhaking the longe and hiding the chambriere, but if on the contrary, he ſtops of his own accord, and refuſes to trot, the chambriere muſt be applied to the croup and buttocks until he goes forward, taking care however not to beat him too much, for heavy blows often repeated break a horſe's ſpirit, make him vicious, give a hatred of man and the ſchool, and deprive him of gentleneſs which never returns after it is once loſt.

For the ſame reaſon alſo, the duration of the leſſon muſt not be too long;

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long leſſons fatigue and ſtupify the horſe, whereas he ought to be ſent back to the ſtable as briſk as he left it. When the horſe begins to trot freely to either hand, and has learned to finiſh his leſſon in the center, he muſt be taught to change hands; for this purpoſe whilſt the horſe is trotting to one hand, the man who holds the longe muſt go back two or three ſteps, and draw in the horſe's head; the other who holds the chambriere, muſt go to the outer ſhoulder and make the horſe turn to the other hand, by ſhewing him the chambriere and even by ſtriking him with it if he refuſes to obey; this done, let him finiſh at the center, ſtop him, careſs him, and ſend him to the ſtable.

To make the leſſon of the trot in the longe more beneficial, care muſt be taken to draw in the horſe's head with the longe, and to widen his croup at the ſame time with the chambriere; this gives the longe holder greater eaſe to draw in the outer ſhoulder, and the circular motion which it is obliged to make in this poſture ſupples the horſe.

To widen the croup is to throw it out, and to make it deſcribe a greater circle than the ſhoulders.

After the horſe is accuſtomed to the obedience required in this firſt leſſon, which will happen in a few days if the method we have juſt now explained be followed, let him be mounted, uſing every precaution neceſſary to make him gentle in mounting. When the rider is in the ſaddle, he muſt endeavour to teach the horſe the firſt principles of the knowledge of the hand and heel, in the following manner; let him hold the reins of the bridle ſeparate in each hand, and when he wants his horſe to go forwards let him lower both hands and at the ſame time gently preſs the calves of his legs to the horſe's belly, (he is not to have ſpurs in the beginning;) if the horſe does not anſwer the aids, which muſt happen at firſt, as he does not underſtand them, he muſt be aided with the chambriere, he has been uſed to flee from; which will ſerve as a correction

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when the horſe refuſes to go forward for the rider's legs, but it muſt be uſed only at the very time the horſe refuſes to obey the motion of the houghs or calves.

In like manner, when a horſe is to be taught to turn with the hand, the longe holder muſt pull in the head with the longe, at the ſame time as the rider pulls the inner rein of the bridon, to oblige the horſe to turn if he refuſes; thus the longe ſerves to accuſtom the horſe to turn with the hand, as the chambriere ſerved to teach him to go forward for the heels; in a few days he will both follow the hand and flee from the heel, if the firſt aids are given with that degree of judgement and diſcretion that ought to be uſed with young horſes. Want of care and patience in the beginning is the ſource of the greater part of the vices and diſorders which horſes fall into.

When the horſe begins to obey with readineſs, and determines without hefitation, either to turn for the hand, or to go forward for the heels, or to change hands, as we ſuppoſe him to have been taught, then his temper is to be examined, that the trot may be proportioned to his diſpoſition and powers.

Horſes are in general of two diſpoſitions, ſome retain their ſtrength and are for the moſt part light in hand, others abandon themſelves, and are commonly heavy in hand.

Thoſe which naturally hold back, muſt be put to the extended full-trot to open the ſhoulders and ſupple the haunches: on the contrary thoſe which trot heavy in hand and pull hard, muſt be put to the high and ſhort-trot, to prepare them to keep themſelves together; but *both* muſt be trained to the equal and firm trot, without dragging the haunches, and the leſſon muſt be kept up, with the ſame vigour from the beginning to the end, taking care however not to let it be too long.

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It muſt not be the object of the firſt leſſons, to form the mouth, or to ſettle the head of the horſe; this is not to be attempted before he is unſtiffened, and has acquired the habit of turning eaſily to either hand; by theſe means the ſenſibility of the mouth will be preſerved. The bridon is excellent in the beginning, becauſe it reſts but very ſlightly on the bars, and not at all on the chin, which is very delicate, and the part, where the true feeling of the mouth (as the Duke of Newcaſtle has very properly ſaid) is diſcovered.

When the horſe begins to obey the hand and the legs, without the help of the longe or the chambriere; then and not before, he may be worked at liberty, that is without the longe. Let him, when he goes out of the circle, walk on one tread, to give him the line that is to teach him to walk ſtraight and know the ground. When he can walk well upon the four lines, and upon the four corners of the ſquare upon which he is to be worked, let him be trotted upon theſe ſame lines, with the reins of the bridon ſtill held ſeparate in the two hands; and of the four ſhort heats which are ſufficient each day, or each time the horſe is mounted, let two be performed in the walk, and two in the trot, and ſo alternately; but let him end in the trot, becauſe it is that pace which gives the firſt ſuppleneſs.

If the horſe continues to obey readily, in the walk and in the trot with the bridon, he may be bridled, with a bitt that has a ſimple cannon and a ſtraight branch.

OF THE WALK.

Although I conſider the trot as the foundation of the firſt degree of ſuppleneſs that a horſe acquires, yet I do not mean totally to exclude the walk, which alſo has its peculiar merit.

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There are two kinds of the walk, the road walk, and the ſchool walk. We have defined the road walk in the Chapter on the natural paces of horſes, to be the leaſt raiſed, and floweſt of all the natural paces, which makes it gentle and agreeable; in this pace the horſe ſtretches his legs out, forward, and near the ground, therefore he does not ſhake the rider as in the other paces, in which the motions are high, and the rider is continually employed to keep his proper poſture, unleſs he has a great deal of practice.

The ſchool walk, is different from the road walk, becauſe the action of it is more raiſed, ſhortened, and united.

It is of great ſervice to form the mouth of a horſe, to improve his memory, familiarize him to his rider, and render the pain of thoſe violent leſſons, which muſt be given to ſupple him, ſupportable; when he advances in obedience to the hand and heel, the walk confirms him in it.

But as a young horſe, when he quits the trot in which he has been ſtretched out, cannot be at once ſhortened to a pace ſo collected as the ſchool walk, I do not mean that he ſhould be held in ſtrict ſubjection, before he has been prepared by ſtops, and half ſtops, and which will be treated of in the next Chapter.

When a horſe begins to know how to trot, the ſhort and ſlow walk muſt be employed to give him confidence and memory; but that he may preſerve the liberty of his ſhoulders, he muſt often change the line, and turn to the new one, ſometimes to the right, ſometimes to the left, and this new line muſt be either long or ſhort, according as he retains or abandons himſelf.

The whole body muſt not be turned on the new line, but his ſhoulders only; and he muſt be made to walk forward after the turn.

This method of turning the ſhoulders on different ſtraight lines to either

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hand, without paying any regard to the ground, but merely to turn and go forward at the rider's pleaſure, is greatly better than that of working the horſe on a circle, becauſe according to this method the haunches of the horſe are always in the line of the ſhoulders, but in the circle the horſe is curved and out of the ſtraight line. However, if the horſe grows ſtiff again or defends himſelf to one hand, he muſt return to the circle, for it is the only remedy; I therefore recommend it as a correction, whenever the horſe reſiſts. This puniſhment has more effect, than all the corrections that can be given him whilſt he is at liberty.

Although the leſſon of working a horſe upon different new ſtraight lines, is excellent to teach him to turn with eaſe, yet as ſoon as he begins to be obedient to it, (if he is training for a riding horſe) he muſt be walked ſtraight forward upon a long ſingle line, to give him an extended pace, and only be turned now and then, to preſerve his obedience to the hand, and the ſuppleneſs of his ſhoulders. This muſt be done in the open country, for the ground of a manege is too confined.

If it be found that the walk is contrary to the natural temper of a ſluggiſh heavy horſe that has not been ſufficiently ſuppled, he muſt be put to a briſk trot, and even corrected by the ſpurs or the ſwitch, till at length he acquires a briſk and animated pace.

CHAPTER X.

Of the ſtop, the half ſtop, and the reining back.

Having demonſtrated, in the preceding Chapter, that the trot is the only means of giving a young horſe that ſuppleneſs which is neceſſary to incline him to be obedient, we muſt now proceed to another leſſon which is not

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leſs uſeful, as its object is to prepare him to put himſelf upon his haunches, and to make him pleaſant and light in hand.

A horſe is ſaid to be upon his haunches when he ſinks and bends his haunches under him, and puts his hind legs, feet, and hocks, under his belly, for the purpoſe of getting a natural equilibre upon his haunches, ſufficient to counterbalance the fore-parts, which are the weakeſt.

From this equilibre, the pleaſant feel and lightneſs of the mouth ariſes. It is to be obſerved, that when a horſe walks, he naturally exerts the force of his loins, haunches, and hocks, to puſh his whole body forward; and as his ſhoulders and arms are employed to ſupport this action, he is neceſſarily put upon his ſhoulders, and conſequently heavy in hand.

The ſtop, half ſtop, and reining-back, are remedies, which maſters of the art of horſemanſhip have diſcovered for that fault, and the means of putting a horſe upon his haunches.

OF THE STOP.

The Stop is the effect of holding back the horſe's head, and the other parts of his fore-hand with the bridle; at the ſame time driving the haunches forward gently with the legs; by this the whole body of the horſe is kept in equilibre, reſting upon the hind legs and feet. This action, which is very uſeful to make a horſe light in hand, and pleaſant to the rider, is much more difficult to the horſe than turning, which is more natural.

To make the ſtop well, firſt animate the horſe a little, and when it is perceived he goes faſter than the cadence, help him gently with the calves of the legs; put back the ſhoulders a little, and hold the bridle tighter and tighter, till the ſtop is made: when the body is thrown back, the elbows ought to be brought cloſe to the ſides, that the bridle-hand may

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be ſteady; the horſe ſhould keep his body ſtraight in the ſtop, that it may be made upon the haunches, for if one of the hind legs be out of the line of the ſhoulders, he will traverſe and cannot be upon his haunches.

The advantages of a well made ſtop, are to unite the ſtrength of the horſe, to ſecure his mouth, head, and haunches, and to make him light in hand. But in the ſame degree that ſtops are excellent when ſeaſonably made, they are pernicious when made unſeaſonably.

To know when to make them, the temper of the horſe muſt be ſtudied, for the beſt leſſons that ever were invented for preſerving the temper will produce a contrary effect, if they are badly uſed, or put in practice unſeaſonably.

When a horſe firſt begins to ſhew lightneſs in his trot, and eaſe in turning to either hand, making ſtops may commence; but ſeldom before this, and they muſt be made by holding him in very gradually and very gently, for a ſtop made briſkly and ſuddenly as if in one time, would throw him upon his croup, weaken his reins, and hocks, and a young horſe not come to his ſtrength might be ruined for ever. Beſides young horſes, which muſt never be preſſed nor ſtopped roughly; there are others, with which it is neceſſary to uſe addreſs in making a ſtop, either on account of ſome defect in their make, or of ſome natural weakneſs which we ſhall now examine.

1ſt. The head is the part that muſt firſt be ſettled in a ſtop, and if the horſe has very narrow jaws, it will be difficult for him to bear the action; if the neck is ill made and reverſed, which is called ſtag necked, he will arm himſelf, and the ſtop will be rough and uneven, if his feet are weak and troubled with pain, he will avoid the ſtop, and be more heavy upon the hand than if the weakneſs lay in his legs, ſhoulders, or haunches.

2d. Horſes that are long backed and delicate are commonly feeble in the loins, and conſequently make bad ſtops on account of the difficulty they en-

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counter in collecting and putting themſelves upon their haunches, this is the cauſe of ſeveral diſorders, they either refuſe to go forwards after having made a ſtop, or if they do go, it is in a kind of traquenard or aubin, throwing themſelves upon the hand to avoid the pain of a new ſtop.

3d. Saddle backed horſes, whoſe backs are weak and ſunk deep, find it difficult to place their heads properly for the ſtop, becauſe the ſtrength of the neck depends on that of the reins, and when a horſe feels any pain in thoſe parts, he ſhews it by diſagreeable motions of the head.

4th. Horſes that have much ſenſibility are impatient, and cholerick, diſlike the ſlighteſt ſubjection and conſequently the ſtop, their mouths are generally hard and falſe, becauſe impatience, and heat, deſtroy the memory, the feeling of the mouth, and render the effect of the hand and the heels uſeleſs.

5th. Laſtly, ſome horſes, though they are weak, ſtop ſhort to avoid the ſtop of the rider; they are afraid of being ſurpriſed, and will not go on afterwards; others of the ſame temper, force the hand when they perceive they are going to be ſtopped; both theſe kinds ought to be ſtopped ſeldom, and when they leaſt expect it. The ſtop then is only proper for horſes that have ſtrong reins, and ſtrength enough in their haunches and hocks to bear the action: In the trot, the ſtops ſhould be made in one time only, with the hind legs ſtraight, ſo that one be not advanced before the other, and without traverſing, by which the rider will reſt equally upon the two haunches; but in the gallop, in which the action is more extended than the trot, the ſtop muſt be made in two or three times, when the fore-legs reach the ground, that when the horſe raiſes them again he may be upon his haunches, and for this purpoſe when the hand is drawn back, he muſt be helped gently with the calves of the legs, to make him bring his haunches under him.

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Blind horſes, it is obſerved, ſtop more eaſily than others, from the apprehenſion they are under of making a falſe ſtep.

OF THE HALF STOP.

The HALF STOP is the action of drawing back the bridle-hand cloſe to the body, with the nails turned up a little, not to ſtop the horſe entirely but only to keep him back, and ſupport the fore-parts when he bears upon the bitt, or to hold him in and to put him together: We have ſaid before that the ſtop is only proper for a few horſes, becauſe there are but few that have ſtrength enough in the loin and hocks to bear the action. It is to be obſerved that the beſt proof a horſe can give of his ſtrength, is to ſtop firm, and light, after a briſk career, which is ſeldom to be met with. To paſs from one extreme to the other ſuddenly the horſe muſt have an excellent mouth, and ſtrong haunches, and as violent ſtops might ſpoil a horſe, or break his ſpirits, they are never to be made but to try him.

This is not the caſe with the half ſtop, in which the horſe is only held a little more in hand, without ſtopping entirely; this action does not cauſe ſuch apprehenſion as the ſtop, yet it ſecures his head and haunches, for which reaſon it is greatly more uſeful to form his mouth, and to make him light in hand. This may be repeated frequently without interrupting his pace, and he is collected and ſupported before he is obliged to ſink his haunches, which is the very thing required. The half ſtop is therefore proper for all horſes, yet with ſome it muſt be uſed with dexterity: For example, the half ſtop muſt never be uſed with a horſe that holds back, but when it is required to give him appui, and then to prevent his ſtopping entirely he muſt be helped with the calves of the legs or with the houghs, and ſometimes even with the ſpurs, according as he retains more or leſs; but if he bears too hard upon the hand, the half ſtop muſt be made more

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frequently, and only with the bridle-hand without any aid of the legs; on the contrary the thighs muſt be ſlackened, otherwiſe he will throw himſelf more upon his ſhoulders.

When a ſtop or half ſtop is made, if the horſe continues to bear upon the bitt, or to pull againſt the hand, or, as it ſometimes happens, to force the hand and to go forward in ſpite of the rider after he is ſtopped, he muſt be reined back for diſobedience.

OF THE REINING BACK.

The ſituation of the hand to make a horſe back, is the ſame as in the ſtop, and to accuſtom a horſe to go back after he is ſtopped, the bridle-hand muſt be drawn back, and the nails be turned up a little, as if to ſtop him again; if he obeys, that is, if he goes back only one or two paces, the hand muſt be yielded, that the bars, which are affected by the ſenſation cauſed by this action, may recover their tone, otherwiſe they will be benumbed and deadened, and the horſe, inſtead of obeying and going back, will force the hand and make jerks.

Although the reining back is a correction for a horſe that is not obedient to the ſtop, it is alſo the means of preparing him to put himſelf on his haunches, of adjuſting his hind legs, of ſecuring his head, and of making him light in hand.

When a horſe goes back, one of his hind legs is always under his belly. He puſhes back his croup, and in every motion he makes, he is upon one haunch alternately, but he cannot perform this, nor ought it to be required of him, before he begins to be obedient to the ſtop and is ſuppled; when the ſhoulders are free and open, it is more eaſy for the rider to draw the fore-part back towards him, than if they were ſtiff, and as this action gives

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pain to the reins and hocks the leſſon muſt be uſed but ſeldom in the beginning; when a horſe is obſtinate, and will not go back, which generally happens when a horſe has never practiſed the leſſon, a man on foot muſt ſtrike him gently with the ſwitch upon the knees and fetlocks which are the two joints of the leg, to make him bend them, at the ſame time that this is done, the rider muſt draw the bridle-hand towards him, and when the horſe obeys by going back (though it be only a ſingle pace) he muſt be coaxed and careſſed, to make him know it was the thing required from him; after the horſe has gone back a few paces with difficulty and has been careſſed for it, he muſt be kept in ſubjection to the hand, as if the rider was about to go back anew, and as ſoon as it is perceived that he lowers his haunches, and prepares to go back, he muſt be ſtopped and careſſed for doing it, becauſe he ſhews that in a ſhort time he will go back at the rider's pleaſure. To rein back properly and according to rule, every ſtep the horſe makes back, he muſt be kept ready to go forwards, for it is a great fault to rein back haſtily, it employs his ſtrength backwards in a hurry, he is in danger of throwing himſelf upon his croup, or even falling backwards, particularly if his loins are weak; he muſt alſo go back ſtraight without traverſing, that he may bend both haunches equally; when the horſe goes back with eaſe, the beſt leſſon that can be taught him is to rein back his ſhoulders only, that is to ſay, draw him back gently as if to make him go back, and as ſoon as ever he begins to do it, yield the hand and go forward a pace or two.

After a horſe has been ſtopped or reined back gently, bend his head in, by making the bitt play in his mouth, for it pleaſes the horſe, and accuſtoms him to bend his head to the hand to which he is going. This leſſon alſo prepares him for that of ſhoulder-in, which will be the ſubject of the next Chapter.

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CHAPTER XI.

Of the Shoulder-in.

It has been ſaid before that the trot is the foundation of the firſt ſuppleneſs and the firſt obedience of a horſe, and this principle is generally received by the beſt maſters; yet this ſame trot, only produces in the legs and ſhoulders of the horſe, a motion forwards, when he moves in one line; and a little circular with the outer leg and ſhoulder when he moves in a circle; but does not teach him to croſs his legs ſufficiently over, as a horſe that is well dreſſed, and is obedient to the heels to either ſide, ought to do.

To make this more evident, it muſt be obſerved that the ſhoulders and legs of a horſe have four motions. Firſt the ſhoulder forward when he advances in one line, ſecondly the ſhoulder back when he goes backwards, thirdly the motion of piaffing, when he raiſes the legs and ſhoulders on the ſame place without moving either forwards or backwards, and fourthly the circular and croſs motion, as the legs and ſhoulders ought to move when the horſe turns ſhort or goes ſideways: The three firſt motions are eaſily acquired by the trot, the ſtop, and the reining back, but the laſt is the moſt difficult, becauſe the horſe in this action is obliged to croſs and puſh his outer leg over his inner one. If in doing this, the leg in motion be not advanced before the other, or carried round it by a circular motion, he will ſtrike it againſt that which ſupports him, and the pain of the ſtroke may either lame him or cauſe him to take a falſe poſition, this often happens to horſes which are not ſufficiently ſupple in their ſhoulders.

The difficulty of eſtabliſhing a mode by which this circular motion of the legs and ſhoulders may be acquired with eaſe, has given horſemen much trouble, becauſe a horſe which is not perfect in it, cannot turn readily or go ſideways gracefully.

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That we may more fully underſtand this leſſon of the ſhoulder-in, the moſt difficult and moſt uſeful of all that are practiſed to ſupple horſes, let us examine what Monſieur de la Broue and the Duke of Newcaſtle ſay on the ſubject of the circle, which according to the latter, is the only means of ſuppling a horſe's ſhoulders.

Monſieur de la Broue ſays, " the tempers and diſpoſitions of all horſes are " not ſuited to the extraordinary ſubjection neceſſary to make them ſupple " by turning continually in circles, and their ſtrength being inſufficient to " enable them to make many revolutions at one time, they become diſheart- " ened and grow ſtiff inſtead of ſupple."

The Duke of Newcaſtle ſays, " the head in and the croup out in a circle " puts the horſe upon the ſhoulders, he takes the appui and his ſhoulders " become ſupple.

" When a horſe gallops or trots with his head in and his croup out, his " fore-parts are forced towards the center and the croup is thrown out, be- " cauſe he is more confined in the ſhoulder than in his hind parts: The " parts which paſs over the great circle work moſt, becauſe they move " faſter than the parts which go on the little circle, they have a greater " ſpace to move through and the legs muſt be more at liberty; the parts " that are in the little circle are more conſtrained and ſubjected, becauſe " they bear the whole weight of the body, and becauſe thoſe which are " in the great circle are longer off the ground. The ſhoulder cannot " be ſuppled unleſs the inner leg behind be advanced before and cloſe to " the outer leg behind, as the horſe works."

From their own words therefore it appears that both theſe great men made uſe of the circle, but Mons. de la Broue ſometimes gave the ſquare the preference.

The Duke of Newcaſtle acknowledges the inconvenience of the circle

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(though it was his favourite leſſon) when he ſays that in the circle with the head to the center and the croup out, the fore-parts are more confined and conſtrained than the hind parts, and that it puts the horſe upon his ſhoulders.

This acknowledgement which is confirmed by experience, proves clearly that the circle is not the true means to ſupple the ſhoulders perfectly, becauſe any part that is conſtrained and loaded by its own weight cannot become light; and beſides it is very true as this illuſtrious author admits, that the ſhoulder cannot be made ſupple unleſs the inner hind leg be kept near to, and advanced before, the outer hind leg, in the action of the walk. It was this judicious remark that ſet me upon inventing this leſſon of the ſhoulder-in which is about to be explained.

When a horſe has learned to trot freely to either hand, in the circle, or on a ſtraight line; when he can walk in them with a ſteady equal pace, and has been accuſtomed to make ſtops, and half ſtops, and turn his head in; walk him along the line in a ſlow and ſhort ſtep, and place him ſo that his haunches may deſcribe one line and his ſhoulders another: Let the line of the haunches be cloſe to the wall, that of the ſhoulders about a foot and half or two feet from it, and bend his head to the hand to which he is going; which means, that inſtead of keeping the horſe ſtraight from the ſhoulders to the haunches upon the line along the ſide of the wall, his head and ſhoulders muſt be turned a little in towards the center of the manege, as if he was about to turn entirely, and whilſt he is in this oblique and circular attitude, walk him forwards along the ſide of the wall, aiding with the inner rein and leg; he cannot do this in ſuch an attitude, without croſſing and putting the inner fore-leg over the outer one, and the hinder inner leg over the outer leg, as it is eaſy to perceive in the figure of the ſhoulder-in given in the beginning of this Chapter, and the ground plan of the leſſon which more fully explains it.

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This leſſon produces ſo many and ſuch good effects, that I conſider it as the firſt and the laſt of all leſſons to make a horſe perfectly ſupple and free in every part; and this is ſo true, that if a horſe which has been once made ſupple by this principle, and afterwards ill managed either in the ſchool or from ignorance, be put to it again by a horſeman, he will in a few days be as ſupple and as eaſy as he was at firſt. In the firſt place this leſſon ſupples the ſhoulders, becauſe, the inner fore-leg croſſes and is puſhed forward over the outer one, in every ſtep the horſe takes whilſt he is in this attitude; and as the inner foot is put down beyond, and upon the ſame line as the outer one, the exertion which the horſe is obliged to make in this action, neceſſarily forces the muſcles of thoſe parts into motion.

2. The ſhoulder in prepares a horſe to put himſelf upon his haunches, becauſe, in every ſtep he takes in this poſture, he carries his inner hind leg forward under his belly, and puts it down beyond the outer one, which he cannot do without bending his haunches; he is therefore upon one haunch when he goes to one hand, and upon the other haunch when he goes to the other hand, conſequently learns to bend his ſtifle and hocks under him, which is termed being on the haunches.

3. This leſſon teaches a horſe obedience to the heels, becauſe in every motion he makes, as he is obliged to carry his legs over each other both before and behind, he acquires by ſo doing a facility of putting forwards his legs to either hand, which he muſt perform to go freely ſideways. When a horſe is walked ſhoulder in to the right, he is prepared to obey the heels to go to the left, becauſe the right ſhoulder is ſuppled in this poſture; and when he is walked ſhoulder in to the left, the left ſhoulder is ſuppled, and he is taught to paſs his left leg to go freely ſideways to the right.

To change hands in this leſſon of the ſhoulder-in, ſuppoſe from right to left; keep the head and neck bent, and as ſoon as the horſe quits the wall, walk him with his ſhoulders and haunches ſtraight, upon one oblique line

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until he reaches the oppoſite wall; then carry him to the wall, turn his head to the left with his ſhoulder in, keep the fore-parts at a diſtance from the line of the wall, and make him croſs the inner legs to this hand over the outer ones, as has been explained above for the right hand.

As the horſe will fail in the execution of the firſt leſſons of ſhoulder-in, and will either throw in his croup, turn his ſhoulders too much in, or quit the line of the wall, to avoid the neceſſity of paſſing and croſſing his legs in a poſture which keeps every muſcle contracted (which is a great conſtraint till he is uſed to it) the circle muſt be uſed to correct theſe defences.

Walk him therefore in a large circle, and get from him at times a few paces, in which the inner legs are croſſed over the outer ones; enlarge the circle by degrees, till he is brought as it were inſenſibly to the line of the wall, in the attitude of ſhoulder in, and make him walk a few paces forward, along the wall, then ſtop him, bend his head and neck by ſhaking the bitt in his mouth by means of the inner rein, careſs him, and ſend him away.

If a horſe holds back and defends himſelf through obſtinacy, and will not ſubmit to the ſubjection which this leſſon requires; it muſt be dropped for ſome time, and he muſt be put to the extended and free trot, both in ſtraight lines and circles; as ſoon as he becomes obedient, reſume the leſſon of ſhoulder in, along the wall; and if he goes well a few paces, ſtop him, careſs him, and diſmount.

As ſoon as the horſe begins to go well ſhoulder in to either hand, he muſt be taught to take the corners, which is the moſt difficult part of the leſſon.

To do this at every corner, that is at the end of every ſtraight line, make him carry his ſhoulders into the corner, but keep his head in the attitude of ſhoulder in, and at the time his ſhoulders are turned on the new line,

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make him carry his haunches in their turn into that corner, out of which his ſhoulders paſſed: The horſe is carried forwards into the corner by the inner rein and inner leg; but when he is to be turned upon the new line, it is to be done by the outer rein, carrying the hand in, at the inſtant the inner leg is up and about to be put down, that by turning the hand at this inſtant, the outer ſhoulder may paſs before the inner one; the aid requiſite to turn is a kind of half ſtop, and when the hand is carried in, he muſt be gently preſſed with the calves of both legs, to drive him a little forwards. If the horſe refuſes to carry his croup into the corner, by widening his hinder parts or ſtiffening his inner legs, (which is a very common defence) puniſh him a little with the inner ſpur, at the time that his ſhoulders are turned upon the new line.

This is what I call *taking the corner*, and not what horſemen generally ſuppoſe it, who commonly are contented with carrying the ſhoulder into the corner, and neglect to make the croup follow it; ſo that the horſe turns *entier*; whereas by making the croup follow the ſhoulders, not only thoſe parts are ſuppled, but the ſides alſo, which greatly augments the force of the ſprings of the other parts of the body.

By examining the mechaniſm and ſtructure of a horſe, the utility of the ſhoulder in may eaſily be conceived, and it muſt be allowed (for the reaſons which I have given) that the principle has nature for its foundation, which never deceives when not conſtrained beyond due bounds: If the action of the legs of a horſe moving in a circle, with the head and croup out, be attended to, it will be perceived that the haunches only acquire that ſuppling, which it is pretended is given to the ſhoulders by the circle, for it is certain that the parts which have the greater motion are the moſt ſuppled. I therefore admit the circle to give the horſe the firſt ſuppleneſs, and alſo to chaſtiſe and break thoſe of their obſtinacy that reſiſt by carrying in the croup in defiance of the rider; but I nevertheleſs conſider the leſſon of ſhoulder in as indiſpenſably ne-

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ceſſary to compleat the ſuppleneſs of the ſhoulders, and to give a horſe that facility of paſſing the legs which is a degree of perfection all horſes ſaid to be well broken and well dreſſed ought to acquire. *

* "When a horſe is well prepared and ſettled in all his motions, and the rider firm, it will "be proper then to proceed on towards a farther ſuppling and teaching of both.

"In ſetting out upon this new work, begin by bringing the horſe's head a little more "inwards than before, pulling the inward rein gently to you by degrees. When this is "done, try to gain a little on the ſhoulders, by keeping the inward rein the ſhorter, as "before, and the outward one croſſed over towards the inward one. The intention of "theſe operations is this: The inward rein ſerves to bring in the head, and procures the "bend; whilſt the outward one, that is a little croſſed, tends to make that bend perpendi- "cular, and as it ſhould be, that is to ſay, to reduce the noſe and the forehead to be in a "perpendicular line with each other: it alſo ſerves, if put forwards, as well as alſo croſſed, "to put the horſe forwards, if found neceſſary; which is often requiſite, many horſes being "apt in this and other works rather to loſe their ground backwards than otherwiſe, when "they ſhould rather advance; if the noſe were drawn in towards the breaſt, beyond the "perpendicular, it would confine the motion of the ſhoulders, and have other bad effects. "All other bends, beſides what are above ſpecified, are falſe. The outward rein, being "croſſed, not in a forward ſenſe, but rather a little backwards, ſerves alſo to prevent the "outward ſhoulder from getting too forwards, and makes it approach the inward one; "which facilitates the inward leg's croſſing over the outward one, which is the motion that "ſo admirably ſupples the ſhoulders. Care muſt be taken, that the inward leg paſs over the "outward one, without touching it: this inward leg's croſſing over muſt be helped alſo by "the inward rein, which you muſt croſs towards and over the outward rein, every time the "outward leg comes to the ground, in order to lift and help the inward leg over "it: at any other time, but juſt when the outward leg comes to the ground, it "would be wrong to croſs the inward rein, or to attempt to lift up the inward leg "by it; nay, it would be demanding an abſolute impoſſibility, and lugging about "the reins and horſe to no purpoſe: becauſe in this caſe, a very great part of the "horſe's weight reſting then upon that leg, would render ſuch an attempt not only fruit- "leſs, but alſo prejudicial to the ſenſibility of the mouth, and probably oblige him to defend "himſelf; and, moreover, it would put the horſe under a neceſſity of ſtraddling before, "and alſo of leading with the wrong leg, without being productive of any ſuppling motion "whatſoever.

"When the horſe is thus far familiarly accuſtomed to what you have required of him, "then proceed to effect by degrees the ſame croſſing in his hinder legs.

"By bringing in the fore legs more, you will of courſe engage the hinder ones in the "ſame work: if they reſiſt, the rider muſt bring both reins more inward; and, if neceſſary, "put back alſo, and approach his inward leg to the horſe; and if the horſe throws out his "croup too far, the rider muſt bring both reins outwards, and, if abſolutely neceſſary, he "muſt alſo make uſe of his outward leg, in order to replace the horſe properly: obſerving "that the croup ſhould always be conſiderably behind the ſhoulders, which in all actions "muſt go firſt; and the moment that the horſe obeys, the rider muſt put his hand and leg "again in their uſual poſition.

"Nothing is more ungraceful in itſelf, more detrimental to a man's ſeat, or more deſtruc- "tive of the ſenſibility of a horſe's ſides, than a continual wriggling unſettledneſs in a "horſeman's legs, which prevents the horſe from ever going a moment together true, ſteady, "or determined.

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horſe at once, before he had been taught to piaffe, by which the horſe certainly was put upon the hocks, and rather taught to rear and make points than to raiſe his fore-parts gracefully, but if in the beginning all idea of making a horſe raiſe his fore-parts is laid aſide, and the pillars be uſed to make him perform the motions of the trot or walk upon one ſpot, without advancing, backing, or traverſing, which is the action of the piaffe, it will be ſeen, that this cadence, which is eaſier to be learned in the pillars than at liberty, puts the horſe into a fine poſture, gives him a noble elevated gait, and makes the motion of his ſhoulders free and bold, and the ſprings of his haunches elaſtic and regular, qualities requiſite in a parade horſe. Much art, patience, and perſeverance is required to train a horſe to this air, which the pillars uſed with ſkill, will perform in a ſhort time; but it is not ſurpriſing that they ſhould cauſe many diſorders when they are uſed for a purpoſe different from that of attaining the piaffe.

A ſkilful maſter has ſaid with great reaſon, that the pillars give a horſe ſpirit, becauſe the fear of puniſhment rouſes the ſluggiſh, and keeps them in lively action; but the pillars have alſo the advantage of ſoothing thoſe that are fiery and paſſionate, becauſe the action of the piaffe which is cadenced, raiſed, and ſucceſſive, obliges them to attend to what they are about. For this reaſon I conſider the pillars as the means not only to diſcover the powers, the vigour, the lightneſs, and the diſpoſition of a horſe, but alſo to give theſe two laſt qualities to horſes which have them not.

The firſt thing to be attended to in the beginning is to make the cords equal and ſhort, when the horſe is put between the pillars, in ſuch a manner that he may have his ſhoulders in the line of the pillars, and that only his head and breaſt may paſs beyond them; by this method it will not be in his power to paſs his croup under the cords, which ſometimes happens. The maſter muſt then go with one or two chambrieres behind the croup, and ſtand at ſuch a diſtance as to be out of the reach of a kick, he muſt

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then make the horſe move from ſide to ſide, by ſtriking the ground, and ſometimes his buttocks gently, with the whip. This method of making the horſe range from ſide to ſide, teaches him to paſs his legs, puts him in order, and makes him afraid of puniſhment. When he is obedient to this aid, he muſt be driven forwards; and when he preſſes into the cords, ſtop, and careſs him, to ſhew him that this is the thing that was wanted. This is all that muſt be required from him until he is confirmed in obedience to the chambriere, and will either range from ſide to ſide, or go forward into the cords, at the teacher's pleaſure.

Some horſes of a temper naturally obſtinate and paſſionate, rather than range from ſide to ſide, or go forward into the cords, employ every defence their malice can ſuggeſt, do not piaffe but ſtamp; others make ſtops, and leaps, in the cords, repeated kicks, hang back, and throw themſelves againſt the pillars. The greater part of theſe diſorders is occaſioned by the impatience of the teacher who puniſhes the horſe when he does not deſerve it, rather than by the natural temper of the animal. It is eaſy to apply a remedy by being contented with making him range from ſide to ſide and go forwards for the chambriere; which, as has been before ſaid, is the only obedience that ought to be demanded from the horſe when he is firſt put into the pillars. Another object of attention is, to make thoſe horſes which are ſtiff in the croup, and which cannot play their haunches, kick in the pillars; this action looſens the hocks, throws out the haunches, gives play to the croup, and puts all the ſprings of that part in motion. But horſemen do not agree in this opinion, the greater part ſay a horſe ought not to be taught to kick; experience however ſhews that horſes never made to kick have their haunches ſtiff, and drag them when they work, beſides it is very eaſy to break them of this fault, which aſſuredly would be one if they were accuſtomed to kick from vice. As ſoon as it is found that the haunches are ſufficiently unſtiffened, the horſe muſt be prevented

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from kicking, by being chaſtiſed with the ſwitch upon the neck if he kicks when not required to do it. When the horſe leaves off traverſing, and will go forwards into the cords, he muſt be encouraged with the voice and whip, to get from him ſome paces of the trot in one place, ſtraight and in the middle of the cords, which is called the piaffe, and immediately after he muſt be coaxed and taken from the pillars to encourage him. If he continues for ſome days to obey this leſſon, lengthen the cords ſo that the middle of his body may be in the line of the pillars; that he may have room to preſs forward more into the cords, and to raiſe his legs with more grace and eaſe. Though he ſhould continue to perform well, yet the exerciſe ſhould not be made long until he is accuſtomed to obey without paſſion, and then it may be continued as long as his diſpoſition, ſtrength, and breath will allow, and this without the help of the whip, but only from the teacher ſtanding behind the croup animating with the voice.

To accuſtom him to piaffe without the aid of the whip or voice, he muſt be allowed to move of himſelf, whilſt the teacher ſtands behind him without making any motion or calling with the tongue, until he has entirely left off; then give him a ſmart ſtroke with the chambriere upon the croup. This correction will put his whole frame in motion, and keep him in ſuch awe, that after he has been ſome time accuſtomed to the leſſon, it may be prolonged as much as is thought neceſſary, by ſtanding behind him, without giving any aid, during all which time he will continue to piaffe.

When he is to ſtop, he is to be appriſed of it by the voice, and accuſtomed to the ſound *wo hoh*, after which the perſon who is working him muſt go from behind the croup, careſs him and ſend him away.

This leſſon muſt not be practiſed until the horſe begins to know what is required from him, and neither traverſes nor reſiſts.

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When the horſe is confirmed in the air of the piaffe between the pillars, then and not before, he is to be raiſed from the ground in peſades and curvets, by touching him gently before with the ſwitch, and animating him behind with the whip. The curvet is not only a beautiful air of itſelf, but it makes the horſe raiſe his fore-parts, gives the ſhoulders a more ſuſpended action in the piaffe, and prevents ſtamping, a diſagreeable action in which he only beats the duſt by his precipitation; in the action of the piaffe the motion of the ſhoulder ought to be free and high with the knee lifted up and bent, which gives the horſe much grace. To prevent the horſe from riſing without a ſignal, which produces diſorderly leaps without rule or obedience, every courſe muſt begin and end with the piaffe, that he may riſe only when it is required, and piaffe in the ſame manner. Thus working by rote will be prevented, which is a fault common in ill regulated ſchools.

As it is dangerous to mount a horſe in the pillars, before he is accuſtomed to them, a rider muſt not be put upon him, till he is dreſſed and formed to obedience according to the principles we have laid down. And when he is mounted in the pillars, the ſame practice that was followed before the rider was upon him, muſt be continued; that is to ſay, the rider muſt make him range from ſide to ſide, and help him with his legs to drive him forward into the cords, by degrees he will be accuſtomed to piaffe for the hand and heels, as he before did for the whip.

The amateurs of horſemanſhip in Spain have a partiality for the piaffe, and are much pleaſed with horſes that take this air, which they call *piſſadores*. Yet they give their horſes an inconvenient diſagreeable pace, becauſe they do not ſupple the ſhoulders, nor make them acquainted with the aid of the heels, ſo that the horſes only work the arms, have not a firm and light appui of

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the circular motion of the outer leg and ſhoulder which ſhews the grace and ſuppleneſs of thoſe parts would be loſt; at leaſt, half the ſhoulders ought to go before the haunches, (ſuppoſe for example the horſe is going to the right) then the poſition of the right foot behind muſt be on the ſame line as the left foot before; * for if the croup goes before the ſhoulders the horſe becomes awry, the inner leg behind goes before and is put down farther forward than the fore-leg of the ſame ſide, which makes the horſe wide behind and of courſe upon his hocks, for to be upon the haunches he muſt be narrow behind when he moves.

The ſecond object of attention ought to be, to bend the horſe to the hand to which he goes, as ſoon as he begins to go freely to either hand with the croup to the wall. A bend gives the horſe grace, brings his outer ſhoulder into its proper place, and makes the motion of it free and forward. To accuſtom him to bend to the ſide to which he goes, when ſtopped at the end of the line in going croup to the wall, pull his head round with the inner rein, by playing the bitt in his mouth, and as ſoon as he yields to this motion, careſs him with the hand of that ſide to which he bends his head, do the ſame with the other hand at the cloſe of the leſſon to that hand, and thus by degrees the horſe will acquire a habit of going bent, and of looking to his ground in going to one ſide.

The third thing to be obſerved is, to make the horſe deſcribe two lines or treads (that is the line of his ſhoulders, and the line of his haunches) parallel, without advancing, or backing. As this in a great meaſure depends on the natural diſpoſition of the horſe, it generally happens that a horſe which is full in hand quits the line by going forward. He muſt be kept back with the bridle-hand without aiding with the legs. On the contrary thoſe which have the vile trick of retaining or running back againſt the wall, muſt be driven forwards with the houghs, the calves, and even the

* Vide Plate 14.

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ſpurs, according as they retain leſs or more, by theſe precautions both kinds may be kept in order and obedience to the hand and heel.

Leſt a horſe in going to one ſide ſhould fall into a habit of traverſing or of throwing himſelf upon one leg or the other in defiance of the rider, let him be carried ſtraight between the heels, upon one tread, and on the line of the middle of the manege at the end of every courſe, there he muſt be taught alſo to go back, ſtraight and balanced between the heels.

Although the leſſons of ſhoulder-in and croup to the wall, which ought to be inſeparable, are excellent to give a horſe that ſuppleneſs, bend, and beautiful poſture in which he ought to move, to walk with grace and lightneſs, yet the leſſon of the trot on ſtraight lines and circles is not to be entirely abandoned. Theſe are the firſt principles, and muſt be reverted to, to give the horſe bold action, ſupported equally by the ſhoulders and the haunches, and to confirm him in it. By theſe means the horſe is diveſted and eaſed from the ſubjection which he muſt be kept in when he is in the attitude of the ſhoulder in or croup to the wall, therefore to make theſe leſſons beneficial obſerve the following courſe.

Make three ſhort courſes daily, and divide each into three parts, which is ſufficient for a horſe advanced far enough to perform what we have deſcribed in this Chapter. Let the firſt courſe be ſhoulder-in, and after the change of hands made on one tread (for at firſt he muſt not go on two treads in the change) put him with his croup to the wall to both hands, and end ſtraight in the walk of one tread in the middle of the manege. Let the ſecond courſe be the bold and high trot of one tread, and end in the ſame place upon the line of the middle of the manege without putting him to the croup to the wall.

In the laſt courſe he muſt be put to the ſhoulder-in in the walk, then the croup to the wall, and always end in the middle of the manege. By thus mixing the three leſſons of the ſhoulder-in, croup to the wall, and the trot,

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the horſe will be perceived daily to come forward, and to encreaſe in ſuppleneſs and obedience, which as we have before ſaid are the two firſt qualities of a dreſſed horſe.*

* This leſſon ſhould be practiſed immediately after that of the *epaule en dedañ*, in order to place the horſe properly the way he goes, &c. The difference between the head to the wall and the croup to the wall, conſiſts in this: in the former, the fore-parts are more remote from the centre, and go over more ground; in the latter, the hinder parts are more remote from the centre, and conſequently go over more ground: in both, as likewiſe in all other leſſons, the ſhoulders muſt go firſt. In riding horſes, the head to the wall is the eaſier leſſon of the two at firſt, the line to be worked upon being marked by the wall, not far from his head.

"The motion of the legs to the right, is the ſame as that of the *epaule en dedans* to the left, and ſo *vice verſa*; but the head is always bent and turned differently: in the *epaule en dedans*, the horſe looks the contrary way to that which he goes; in this, he looks the way he is going.

"In the beginning, very little bend muſt be required; too much at once would aſtoniſh the horſe, and make him defend himſelf: it is to be augmented by degrees. If the horſe abſolutely refuſes to obey, it is a ſign that either he or his rider has not been ſufficiently prepared by previous leſſons. It may happen, that weakneſs or a hurt in ſome parts of the body, or ſometimes temper, though ſeldom, may be the cauſe of the horſe's defending himſelf: it is the rider's buſineſs to find out from whence the obſtacle ariſes; and if he finds it to be from the firſt mentioned cauſe, the previous leſſons muſt be reſumed again for ſome time; if from the ſecond, proper remedies muſt be applied; and if from the laſt cauſe, when all fair means that can be tried have failed, proper corrections with coolneſs and judgement muſt be uſed.

"In practiſing this leſſon to the right, bend the horſe to the right with the right rein; helping the left leg over the right (at the time when the right leg is juſt come to the ground), with the left rein croſſed towards the right, and keeping the right ſhoulder back with the right rein towards your body, in order to facilitate the left leg's croſſing over the right; and ſo likewiſe *vice verſa* to the left, each rein helping the other by their properly mixed effects. In working to the right, the rider's left leg helps the hinder parts on to the right, and his right leg ſtops them if they get too forwards; and ſo *vice verſa* to the left: but neither ought to be uſed, till the hand being employed in a proper manner has failed, or finds that a greater force is neceſſary to bring about what is required than it can effect alone: for the legs ſhould not only be correſponding with, but alſo ſubſervient to, the hand; and all unneceſſary aids, as well as all force, ought always to be avoided as much as poſſible.

"In the execution of all leſſons, the equilibre of the rider's body is of great uſe to the horſe: it ought always to go with and accompany every motion of the animal; when to the right, to the right; and when to the left, to the left.

"Upon all horſes, in every leſſon and action, it muſt be obſerved, that there is no horſe but has his own peculiar appui or degree of bearing, and alſo a ſenſibility of mouth, as likewiſe a rate of his own, which it is abſolutely neceſſary for the rider to diſcover and make himſelf acquainted with. A bad rider always takes off at leaſt the delicacy of both, if not abſolutely deſtroys it. The horſe will inform his rider when he has got his

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CHAPTER XIII.

Of the utility of the Pillars.

The pillars were brought into uſe by Monſieur de Pleſvinel, who had the honour to put Louis the 13th on horſeback, he has left us a treatiſe on horſemanſhip, the plates of which are valued by the curious for the engravings and the dreſs which the horſemen of that prince's court wore. The Duke of Newcaſtle, does not like the pillars, he ſays "The horſe is tormented beyond "meaſure to make him raiſe his fore-parts, in hopes of putting him upon his "haunches, while he is only put upon his hocks, he bends the hock but he "does not put his haunches under him to preſerve the equilibre, he balances "his fore-parts upon the cords."

What gave this illuſtrious author ſo much diſguſt to the pillars, was that in his time the maſters made uſe of this method to raiſe the fore-parts of the

"proper bearing in the mouth, by playing pleaſantly and ſteadily with his bitt and by the "ſpray about his chaps. A delicate and good hand will not only always preſerve a light "appui, or bearing in its ſenſibility; but alſo of a heavy one, whether naturally ſo or "acquired, make a light one. The lighter this appui can be made, the better; provided "that the rider's hand correſponds with it; if it does not, the more the horſe is properly "prepared, ſo much the worſe. Inſtances of this inconvenience of the beſt of appuis, "when the rider is not equally taught with the horſe, may be ſeen every day in ſome "gentlemen, who try to get their horſes *bitted* as they call it, without being ſuitably pre-"pared themſelves for riding them: the conſequence of which is, that they ride in dan-"ger of breaking their necks; till at length, after much hauling about, and by the joint "inſenſibility and ignorance of themſelves and their grooms, the poor animals gradually "become mere ſenſeleſs unfeeling poſts; and thereby grow, what they call, *ſeaſed*. When "the proper appui is found, and made of courſe as light as poſſible, it muſt not be kept "duly fixed without any variation, but be played with; otherwiſe one equally continued "tenſion of reins would render both the rider's hand and the horſe's mouth very dull. "The ſlighteſt and frequent giving and taking is therefore neceſſary to keep both perfect.

"Whatever pace or degree of quickneſs you work in (be it ever ſo faſt, or ever ſo ſlow), "it muſt be cadenced; time is as neceſſary for a horſeman as for a muſician.

"This leſſon of the head and of the tail to the wall, muſt be taught every ſoldier: ſcarce "any manœuvre can be well performed without it. In cloſing and opening of files, it is "almoſt every moment wanted."

Earl of Pembroke.

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CHAPTER XII.

Of the Croup to the Wall.

Thoſe that put the head of the horſe to the wall to teach him to go to one ſide, make a great miſtake, as it is eaſy to demonſtrate. This method rather makes him work mechanically than in obedience to the hand and heels; when he is removed from the wall, and an attempt is made to make him go to one ſide in the middle of the manege, having no object in view,

" A horſe ſhould never be turned, without firſt moving a ſtep forwards: and when it is " doing, the rider muſt not lift his elbow, and diſplace himſelf; a motion only of the " hand from the one ſide to the other being ſufficient for that purpoſe. It muſt alſo be a " conſtant rule, never to ſuffer a horſe to be ſtopped, mounted, or diſmounted, but when " he is well placed. The ſlower the motions are, when a man or horſe is taught any " thing, the better.

" At firſt the figures worked upon muſt be great, and afterwards made leſs by degrees, " according to the improvement, which the man and horſe make; and the cadenced pace " alſo, which they work in, muſt be accordingly augmented. The changes from one ſide " to the other muſt be in a bold determined trot, and at firſt quite ſtraight forwards, " without demanding any ſide motion on two piſtes, which is very neceſſary to require " afterwards when the horſe is ſufficiently ſuppled. By two piſtes is meant, when the fore- " parts and hinder parts do not follow, but deſcribe two different lines.

" In the beginning, a longe is uſeful on circles, and alſo on ſtraight lines, to help both " the rider and the horſe; but afterwards, when they are grown more intelligent, they " ſhould go alone. At the end of the leſſon, rein back; then put the horſe, by a little " at a time, forwards, by approaching both legs gently to his ſides, and playing with the " bridle: if he rears, puſh him out immediately into a full trot. Shaking the caveſon on " the horſe's noſe, and alſo putting one's ſelf before him and rather near to him, will " generally make him back, though he otherwiſe refuſe to do it: and moreover a ſlight uſe " and approaching of the rider's legs, will ſometimes be neceſſary in backing, in order to pre- " vent the horſe from doing it too much upon his ſhoulders; but the preſſure of the legs " ought to be very ſmall, and taken quite away the moment that he puts himſelf enough " upon his haunches. If the horſe does not back upon a ſtraight line properly, the rider " muſt not be permitted to have recourſe immediately to his leg, and ſo diſtort himſelf by " it; but firſt try, if croſſing over his hand and reins to which ever ſide may be neceſ- " ſary, it will not be alone ſufficient: which moſt frequently it will; if not, then employ " the leg.

" After a horſe is well prepared and ſettled, and goes freely on in all his ſeveral paces, " he ought to be in all his works kept, to a proper degree, upon his haunches, with his " hinder legs well placed under him; whereby he will be always pleaſant to himſelf and his " rider, will be light in hand, and ready to execute whatever may be demanded of him, " with facility, vigour, and quickneſs.

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he obeys the hand and heels but very imperfectly, though they are the only guides that ought to be used to conduct the horse in all his paces. Another disorder takes its rise from this practice, instead of passing the outer leg over the inner one, he often passes it under, for fear of striking the leg that is upon the ground with the shoe of the foot in motion, and for fear of hitting his knees against the wall, when he raises his leg to carry it forward and pass it over the other. Monsieur de la Broue is of this opinion, for he forbids the use of the wall to teach a horse to go to one side unless he be heavy in hand, and so far is he from recommending this lesson, that he expressly says the horse then must be two paces from the wall, so that his head would be at about four feet distance.

I therefore cannot conceive why horsemen place a horse with his head to the wall, and then force him to go sideways by means of the leg, the spur, and even the chambriere held by a man on foot; it seems to me much more reasonable to avoid all this embarrassment, and the disorders which arise from it, by placing the croup to the wall; a lesson derived from that of the shoulder in.

"The common method that is used of forcing a horse sidewise, is a most glaring absurdity, and very hurtful to the animal in its consequences; for instead of suppling him, it obliges him to stiffen and defend himself, and often makes a creature that is naturally benevolent, restive, frightened, and vicious.

"For horses, who have very long and high fore-hands, and who poke out their noses, a running snaffle is of excellent use; but for such as bore and keep their heads low, a common one is preferable; though any horse's head indeed may be kept up also with a running one, by the rider's keeping his hands very high and forwards: but whenever either is used alone without a bridle upon horses that carry their heads low and that bore, it must be sawed about from one side to the other.

"This lesson of the *epaule en dedans* should be taught to such people as are likely to become useful in helping to teach men and to break horses; and the more of such that can be found the better: none others should ever be suffered upon any occasion to let their horses look any way besides the way they are going. But all horses whatever, as likewise all men who are designed for the teaching of others, must go thoroughly and perfectly through this excellent lesson, under the directions of intelligent instructors, and often practise it too afterwards; and when that is done, proceed to and be finished by the lessons of head and tail to the wall."

Earl of Pembroke.

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We have already ſaid in the preceding Chapter, that by working a horſe ſhoulder in to the right, the right ſhoulder is ſuppled; that the right leg acquires a facility of ſtepping over the left when he goes to the left; and that, in the like manner, by working ſhoulder in to the left, the left ſhoulder is made ſupple, and prepared to paſs freely over the right, in going to the right; according to this principle, which is inconteſtible, it is very eaſy to change the leſſon of ſhoulder in, to that of croup to the wall in the manner following.

When a horſe is obedient to both hands in the leſſon of ſhoulder in, and conſequently paſſes the inner leg over the outer leg freely, for example, when working to the right, as ſoon as he has turned a corner to the end of the manege, ſtop him there with the croup oppoſite to, and about two feet diſtance from the wall, that he may not rub his tail againſt it. Then inſtead of going forward ſhoulder in, hold him back with the hand, and preſs him with the left leg, to get him a few ſteps to the right, if he obeys only for two or three ſteps, ſtop, and careſs him, that he may know this is what was required.

As the novelty of this leſſon embarraſſes a horſe when it is firſt put in practice, he muſt be worked very gently in the beginning, with the reins ſeparate, that the ſhoulders may the more eaſily be held back, and it muſt not be attempted to bend him, but merely to make him go ſideways without attending to niceties; as ſoon as he goes to one ſide two or three paces without heſitation, ſtop for a ſhort time, careſs him, and then ſet out again ſideways. Thus, continue to ſtop, and careſs him, for every little mark of obedience, and then again ſet out, till the horſe arrives in this poſture at the other end of the line or wall, and in the other corner. Let him now reſt a little in the place where he finiſhed, and then return ſideways to the left upon the ſame line, making uſe of the right leg to go to the left, ſtopping and careſſing him after every two or three ſteps that he makes perfectly and readily, till he reaches that corner from which he firſt ſet out.

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If a horſe abſolutely refuſes to go to one of the ſides, it is a proof that he has not been ſufficiently ſuppled to the other: in this caſe put him to the ſhoulder in, to the ſide oppoſite to that to which he refuſed to go. For example, if the horſe refuſes to go to the right, with the croup to the wall, on being preſſed with the left leg, which is the aid that ought to be given to go to the right, put him to the ſhoulder in to the left, until he can paſs his left leg with eaſe over the right; and that he may be brought, without perceiving it, to go with the croup to the wall to the right, which we ſuppoſe the ſide to which he refuſed to go, turn in his head and ſhoulders more and more till they are oppoſite to the croup, then place his head ſtraight, and keep him going on from the left heel, as if he were going ſhoulder in, and he will go to the right. If the horſe refuſes to go to the left, work him ſhoulder in to the right, inſenſibly turn his ſhoulders very much in, till they are oppoſite to the croup, and he will be brought to go to the left.

From what has been ſaid, it is evident that what is called ſhoulder in to one hand, becomes ſhoulder out when the croup is to the wall, becauſe the ſame ſhoulder continues its motion, though the horſe goes to the other hand, but becauſe the poſture of the horſe that goes to one ſide with his croup to the wall, ought to be almoſt ſtraight from the ſhoulders to the haunches, the action of the ſhoulder is more circular, and the motion more painful and difficult for the horſe to perform than that of ſhoulder in. A little attention will make this difference evident, and fully prove that one of the advantages of ſhoulder in is, that it teaches a horſe to paſs and ſlip one leg freely and clearly over the other, and that it is a remedy for all the faults he may commit in learning to go to one ſide. When a horſe begins to go to one ſide freely to either hand with the croup to the wall, he muſt be put into the poſture he ought to have to obey the heel gracefully, which depends on the due obſervance of three eſſential points.

The firſt is to make the ſhoulders go before the haunches, for otherwiſe

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the mouth, are not balanced between the legs, and conſequently are not in that true obedience which is the perfection of the piaffe.*

CHAPTER XIV.

Of the Paſſage.

After having given a horſe the firſt degrees of ſuppleneſs by means of the trot of one tread upon ſtraight lines and circles, bent and taught him to paſs his legs in the circular poſture of ſhoulder in, made him obedient to the heels by the croup to the wall, and put him together by the piaffe which combines ſuppleneſs and obedience, the two firſt qualities that a horſe ought to acquire to be dreſſed; I ſay, after all this it is time to think of poliſhing,

* "Never finiſh your work by reining back with horſes that have any diſpoſition "towards retaining themſelves; but always move them forwards, and a little upon the "haunches alſo, after it, before you diſmount, (unleſs they retain themſelves very much "indeed, in which caſe nothing at all muſt be demanded from the haunches). This leſſon "of reining back, and piaffing, is excellent to conclude with, and puts a horſe well and "properly upon the haunches: It may be done, according as horſes are more or leſs "ſuppled, either going forwards, backing, or in the ſame place: If it is done well advan-"cing, or at moſt on the ſame ſpot, it is full ſufficient for a ſoldier's horſe: For to piaffe "in backing, is rather too much to be expected in the hurry which cannot but attend ſuch "numbers, both of men and horſes as muſt be taught together in regiments. This leſſon "muſt never be attempted at all, till horſes are very well ſuppled, and ſomewhat accuſ-"tomed to be put together; otherwiſe it will have very bad conſequences, and create "reſtiveneſs. If they refuſe to back, and ſtand motionleſs, the rider's legs muſt be ap-"proached with the greateſt gentleneſs to the horſe's ſides; at the ſame time that the hand "is acting on the reins to ſolicit the horſe's backing. This ſeldom fails of procuring the "deſired effect, by raiſing one of the horſe's fore-legs, which being in the air, has no "weight upon it, and is conſequently very eaſily brought backwards by a ſmall degree of "tenſion in the reins. When this leſſon is well performed, it is very noble and uſeful, "and has a pleaſing air; it is an excellent one to begin teaching ſcholars with.

"The leſſon is particularly ſerviceable in the pillars, for placing ſcholars well at firſt. "Very few regimental riding houſes have pillars, and it is fortunate they have not: for "though, when properly made uſe of with ſkill, they are one of the greateſt and beſt diſ-"coveries in horſemanſhip; they muſt be allowed to be very dangerous and pernicious, "when they are not under the direction of a very knowing perſon."

Earl of Pembroke.

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that is of regulating him and making him work true in the air to which his diſpoſition leads him.

The paſſage is the firſt pace which regards juſtneſs. We have given a definition of it in the Chapter of artificial paces, and have ſaid that it is a trot or walk ſhort in meaſure and time, in which the horſe ought to elevate his legs in the air, one before and one behind, croſſed and oppoſite as in the trot, but much more ſhortened, elevated, and deliberate than the ordinary trot. That he ought not to advance or put down his leg that is in the air, above twelve inches before the foot that is upon the ground, in each ſtep he takes. This pace, which makes a horſe temperate, is very noble, and ſhews an officer to great advantage at a review or on the parade. The action of the horſe in this walk is the ſame as in the piaffe, ſo that to form a juſt idea of them, the piaffe is to be conſidered as the paſſage upon one ſpot without advancing or backing, and the paſſage as the piaffe in which the horſe advances about a foot at a time.

In the piaffe, the knee of the fore-leg that is in the air ought to be on a level with its own elbow. This leg ought to be ſo much bent, that the toe of its foot be raiſed as high as the knee of the leg that is upon the ground; but the hind leg that is in the air ought not to be raiſed ſo high, for if it were, the horſe would not be upon his haunches. Therefore, the toe of the hind foot that is in the air, muſt not be higher than the middle of the ſhank of the other leg.

In the paſſage, as the motion is more progreſſive than in the piaffe, the legs muſt not be raiſed ſo high, it will be ſufficient if the toe of the fore-foot in the air be as high as the middle of the ſhank of the leg that is upon the ground, and the toe of the hind foot be juſt above the fetlock of the other. Several things are to be attended to in the paſſage, ſuch as the poſture of the horſe and his pace, whether in one or two treads, the time, the meaſure, and the aids to be given by the rider.

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The moſt able maſters agree that one of the principal beauties of attitude is the well turned bend given the horſe as he works, but this is differently ſpoken of, ſome will have it, that the horſe ſhould be bent in a ſmall degree, which is only a half bend, in which he looks with one eye into the volt, others that he ought to be bent into a ſemi circle, ſo as almoſt to look with both eyes into it.

It muſt be confeſſed that both kinds give gracefulneſs to the horſe, but in my opinion the half bend does not conſtrain the horſe ſo much as a greater bend, and it raiſes the fore-parts higher: in the latter poſture, or whole bend, moſt horſes carry their noſes too low, and bend their necks. Thoſe who admit the half bend work their horſes ſtraight from the ſhoulders to the haunches, or only keep half the haunches in. Thoſe who prefer a greater bend, keep the haunches in as much as the head, ſo that the horſe forms a ſemi circle from head to tail: this is what they call having both ends in, and makes a horſe appear more upon his haunches, becauſe he is cloſer behind: both theſe poſtures may be admitted, provided they are differently applied according to the different ſtructure of horſes, few being well proportioned in every part, ſome are too ſhort, others too long in the back.

Thoſe that are well proportioned, that is neither too long nor too ſhort in the back, ought to be worked half haunch in: to do this, keep the outer haunch a little in, ſo that inſtead of the haunches being quite ſtraight upon the line of the ſhoulders, the outer foot behind will ſtand in the place of the inner foot, by which half the haunches will be in, and this is what is properly called half haunch in: this poſture is very graceful, and wonderfully convenient, for horſes that are well turned, and have naturally an eaſy carriage; horſes that have ſhort backs muſt be worked ſtraight from ſhoulder to haunch, with a half bend only, which will make them look with one eye into the volt; for if they were put into a more ſhortened poſture, by bending them more and keeping both haunches in, they would be too

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much conſtrained, and would not have free motion of the ſhoulders. Horſes of this form often retain their ſtrength, and thoſe muſt be put to the high walk in a pace that is more extended, than thoſe that go freely.

In the paſſage with both ends in, the head is turned in very much, and the haunches as much bent in as the head, ſo that the whole body of the horſe is formed into a ſemi circle. This attitude was invented to contract long backed horſes, and to make them appear upon their haunches, as they could not appear ſo graceful, nor put themſelves ſo much together if they worked entirely upon one tread. This poſture is only croup to the wall reverſed: inſtead of making the horſe paſſage croup to the wall, with his ſhoulders towards the middle of the manege; in the attitude of both ends in, the ſhoulders are to be put oppoſite to the wall, and the croup in towards the center, ſo that he almoſt deſcribes two treads. Having duly examined which of the three poſtures above deſcribed, ſuits the temper and powers of the horſe; the cadence of his air is next to be regulated. By the cadence of the paſſage is to be underſtood the motion of a trot ſhortened, raiſed before, and continued in equal time without retaining or preſſing forward. This air, which is difficult to teach a horſe, depends both on the aids of the rider and the ſuppleneſs and obedience of the horſe, for which reaſon a horſe muſt not be put to walk with ſtudied nicety, until he has been ſuppled through his whole frame, and regulated by the piaffe in the pillars. Though a horſe be far enough advanced to have his airs nicely and juſtly demanded from him, the firſt leſſons muſt not be laid aſide, he cannot be too much confirmed in them; therefore every time a horſe is mounted, let him make three turns, and let one at leaſt be ſhoulder in, followed by croup to the wall; and ſometimes, if occaſion requires it, let him be put to the trot.

To dreſs a horſe to this graceful action of the paſſage, which is the effect of a ſhoulder free, raiſed, and advanced, his temper and his ſtrength muſt

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be attended to, for example, horſes that retain their ſtrength retain of courſe the action of the ſhoulder, theſe ought therefore to be leſs kept in ſubjection, and when they do retain from malice or any other cauſe, they ſhould be briſkly driven forward with the two legs, and occaſionally with the ſpurs; for a time the ſtrict rules of the juſt-walk muſt be diſpenſed with, to reclaim them and keep them in due awe of the aids and corrections of the rider; on the contrary thoſe that through timidity bear upon the hand, muſt be more collected, more kept together, and more ſupported by the hand than urged by the legs and houghs: with ſuch precautions either deſcription may be kept in the true air.

In the paſſage, the change of hands muſt be made on two treads, upon an oblique line, and one ſhoulder muſt go before the croup, ſo that the outer leg before may be upon the line of the inner leg behind, and that he may be kept in exact equilibre between the two heels, he muſt not be allowed to make one ſingle ſtep through the fear of the rider's outer leg, unleſs the inner leg permit him. The rider muſt know thoroughly how to uſe both hand and leg.

In the walk on two treads, and in the paſſage, the horſe ought to make as many motions with his hind legs as with his fore-legs. It often happens that a horſe ſtops his hind legs in one place, whilſt his fore-legs continue in motion for two or three ſteps, and are not accompanied by the hind ones, this fault is called winding the ſhoulders. It is a ſtill greater fault to ſtop the fore-legs and keep the hind legs in motion; which is called tailing or twiſting. As the rider looks before him he ſees the poſture of the head and neck, and the action of the ſhoulders, and it is eaſier for him to regulate the motions of thoſe parts, than to keep the croup and hind legs exactly equal, but he muſt acquire the knack of doing both, that he may be able to regulate theſe diſorders in proper time, which depends on the dexterity of the hand and the niceneſs of the heel.

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It muſt be remembered, that the aid, to make a horſe paſs his outer ſhoulder and arm freely over the inner, in the paſſage, requires dexterity, to catch the time exactly. The ſkilful Mons. De la Broue ſays, the rider muſt be able to feel which foot is on the ground, and which is in the air, and muſt turn in the bridle-hand, at the inſtant the fore-foot of that ſide to which he is going, or to which he is turning, is about to be put down; that when he raiſes the other leg, he may be obliged to advance the outer ſhoulder and arm, and ſlip it over the inner one. Great facility of giving the aids is requiſite, to catch this time nicely, for if the hand be turned at the time the horſe has his inner foot very high, inſtead of widening the outer ſhoulder and leg, it will widen the inner one, and if it be turned when the inner foot is putting down, he has not time to paſs the outer leg and ſhoulder freely.

It is likewiſe proper to obſerve, before we cloſe this Chapter, that of the three poſtures we have mentioned, into which a horſe may be put in the walk, two cannot be uſed any where but in the narrow limits of the manege, and for the pleaſure of the career, theſe are the half haunch in, and the two ends in, but when a horſe is kept in a high and noble pace, either at the head of a troop, or at a review, at a feſtival, or on the parade, this ſchool exerciſe is not to be required from him; on theſe occaſions he is to be kept ſtraight from ſhoulder to haunch, with only a half bend to the ſide to which he is going, to make him appear graceful.

CHAPTER XV.

The changes of hands and the manner of doubling.

What is commonly called change of hands, is the line which a horſe deſcribes when he goes from the right to the left, or from left to the right, and as this leſſon is partly founded on doubling, we ſhall firſt explain what is meant by doubling.

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The manege, or place of exerciſe, ought to be an oblong ſquare, and dividing this into other ſquares, forms what is called doubling large or doubling narrow.

This doubling, whether wide or narrow, as the rider pleaſes, makes a horſe attentive to the aids, and ready to obey the hand and heel; but the difficult part is to turn the ſhoulders at the end of the ſide of the ſquare, without diſplacing the croup. When the horſe turns at the end of a ſide of a ſquare, he muſt form a quarter of a circle with his ſhoulders, but his haunches muſt remain in the ſame place; in this action the inner hind leg ought to remain in one place, and the other three, which are the outer hind leg and the two fore-legs, turn circularly round it, ſo that it ſerves as a pivot. When the ſhoulders have reached the line of the haunches, the horſe is to go on ſtraight between the heels to the other corner of the ſquare, and the leſſon muſt be repeated at the end of every corner of the ſquare, except thoſe formed by the meeting of the two walls; in ſuch a corner the haunches are to follow the ſhoulders upon the ſame line that they paſſed over in the angle of the corner, and at the time that the ſhoulders are turned upon the new line. From the ſquares at the four corners, and the middle of the manege, are derived all the proportions obſerved in a well regulated manege, theſe eſtabliſh the order that is to be the guide in the changes of hands, either wide or narrow, in volts, and in demivolts. The changes of hands are of four kinds, the change large, and the change narrow, the counter change, and the change reverſed.

The change large is the line which a horſe deſcribes in going from one wall to another, either in one tread or in two treads. The ground plan will give an idea of the proportion to be obſerved in changing large. In two treads it is to be obſerved, that in the paſſage when the change of hands is made, the head and ſhoulders muſt go firſt as in croup to the wall, with this difference, that the horſe muſt advance a little every ſtep he takes,

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which gives great liberty to the outer ſhoulder, and keeps the horſe in ſtrict obedience to the hand and heels.

The change narrow commences at the end of the firſt line of the narrow double, and ends at the wall in a line parallel to the line of the change large, as the plan ſhews; ſome horſemen very improperly confound the change narrow with the demivolt.

At the end of a change, whether large or narrow, the ſhoulders and haunches muſt arrive together, which is called cloſing the change; that is the four legs of the horſe muſt be all upon the line of the wall, before he goes off to the other hand. In the plan the change to the right only is laid down, becauſe it is eaſy to conceive the figure of the ſame lines for the left. The counter change conſiſts of two lines, the firſt is the beginning of a change large, and as ſoon as the horſe has reached the middle of the place, inſtead of going on to the ſame hand, he muſt walk forward a ſtep or two, and as ſoon as his head is placed for the other hand, he is to be carried back in an oblique line to the wall he quitted, and then continue to go to the ſame hand as he was going before the change. The change reverſed begins like the counter change, but in the middle of the ſecond oblique line, inſtead of going to the wall, the ſhoulder is to be reverſed, to go to the other hand, ſee the ground plan in which the reverſing of the ſhoulder is laid down; ſo that when he returns from the wall from which he ſet out to the right, he is found to be to the left.

All theſe changes, counter changes, and reverſed changes, are made to prevent horſes from working by rote, which is the fault of thoſe that work more from memory than from the hand and heel.

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CHAPTER XVI.

Of the Gallop.

As we have already, in the Chapter of natural paces, given a definition of the different motions of a horſe, in the gallop, either to the right or left, and ſhewn when he is falſe and diſunited; it remains only that we now ſpeak of the proportions of the gallop, and of the manner of feeling it, with rules to gallop a horſe well.

Three conſiderable advantages may be derived from the gallop, firſt to make a mouth that is ſenſible, ſecondly to augment the wind, and thirdly to diminiſh the vigour of a horſe that is ſtrong in the reins.

All horſemen agree that the gallop gives the appui, and makes the mouth; becauſe, in the action of the horſe in the gallop, he raiſes his two ſhoulders and arms into the air, and as he puts down his two fore-legs together, he is naturally led to take appui upon the bitt, and the rider has time to make him feel, at this inſtant, the effect of the bridle.

The gallop augments his wind, becauſe, as the horſe is obliged to extend all parts of his body, the better to diſtribute his ſtrength, the muſcles of the breaſt dilate, and the lungs draw in a greater quantity of air, which produces free reſpiration.

The gallop takes off the ſuperfluous vigour of ſuch horſes as make uſe of their powers to form diſunited leaps and jerks, which incommode and diſorder the rider; becauſe, in the motion of the gallop, the fore-legs are at a diſtance from the hind legs, and the back, being the higheſt part of the body, is under the neceſſity of ſinking, which of courſe muſt diminiſh the force of this part; this is to be underſtood of the extended gallop, which is proper for all kinds of horſes; the united gallop would give them time to continue the diſorder.

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It is a rule, admitted by all able maſters, not to put a horſe to the gallop, till he has been made ſupple by the trot, to ſuch a degree, that he offers to gallop, of his own accord, without being heavy, or preſſing upon the hand; and therefore we muſt wait till he is ſupple in his whole frame, till he has been bent by the ſhoulder in, till he is obedient to the heels in the croup to the wall, and made light by the piaffe in the pillars. As ſoon as he is arrived at this degree of obedience, whenever he is put to the gallop, he will perform it with pleaſure; he muſt be galloped in the attitude of ſhoulder in, not only to make him more free and more obedient, but to break him of the habit (which is common to moſt horſes) of galloping with the inner leg behind, wide, and out of the line of the inner leg before; this defect is the more conſiderable, as it is inconvenient to the rider, and makes him uneaſy, which may eaſily be perceived in the greater part of thoſe who gallop (for example) with the right leg fore moſt, which is the manner of galloping horſes in the chaſe and upon the road. It may be obſerved that almoſt all of them hold the left ſhoulder back, and are inclined to the left; the reaſon is natural, becauſe when the horſe gallops with his right leg behind open, and at a diſtance from the left, the hip bone in this ſituation neceſſarily throws the rider out, and places him awry, and therefore the horſe muſt be galloped ſhoulder in, to teach him to bring his inner hind leg near the outer, and lower his haunches; when he has been ſuppled to this poſture, it becomes eaſy for him afterwards to gallop with his haunches even, and upon the line of the ſhoulders, ſo that the hind legs may drive forward the fore-parts, which is the true and fine gallop. Many riders do not endeavour to feel the gallop, though it is very eſſential, and for this reaſon it appears neceſſary to deſcribe the way how this may be learned in a ſhort time. I learned it from an old rider, who had great reputation in the chaſe. Take a horſe that has been uſed to the road, and walks with a long extended pace, let the rider give his mind to feel the poſition of the fore-legs; to feel the poſition it is neceſſary, in the beginning, to look

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at the motion of the ſhoulders, to ſee which foot the horſe is putting down, and which he is raiſing; to count in his mind one, two; for example, when the horſe puts down his left leg let the rider count one, when the right leg goes down let him count two, and ſo on continually one, two. It is not difficult to count this motion when he looks at the ſhoulders, the difficulty lies in the eſſential part which is to transfer a ſenſation of it to his own thighs and legs, ſo that by the means of the ſenſation excited by the motion of the horſe's left leg, in his own left thigh, he may be enabled to count one, as he before did when he looked at the ſhoulders; and in like manner two, when the right leg goes down; with very little attention, he will in a ſhort time feel which leg is put down, and which is taken up. When he is quite certain about it in the walk, let him practice the ſame thing in the trot, which being a quicker motion, and more raiſed, is conſequently more difficult to diſtinguiſh; therefore he muſt begin in the trot, as he did in the walk, by looking at the ſhoulders, and ſo transfer the ſenſation to his own thighs as before.

When he can diſtinguiſh the motion of the fore-legs in the trot, without looking at the ſhoulders, he will very ſoon do it in the gallop, becauſe the putting down of the two fore-legs is performed in two times, as it was in the trot: as ſoon as he is ſure of the gallop, it will be very eaſy for him to feel when his horſe is diſunited, for a diſunited horſe has ſo incommodious a pace that even if the rider ſit but indifferently in his ſaddle, he muſt be void of all ſenſation not to feel the diſorder which this irregular change of his ſeat occaſions.

Although more attention than ſkill is required to feel the gallop, it is nevertheleſs abſolutely neceſſary for a rider who works a horſe by the rules of art; and that rider who cannot feel the gallop of his horſe, will never paſs for a good horſeman. Mons. de la Broue ſays, that in the true gallop the horſe ought to be collected, and have a quick motion in

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his haunches; this definition reſpects the manege gallop, of which we are now ſpeaking. The chaſe, or road gallop, which we ſhall ſpeak of in the Chapter of hunters, ought to be extended. This quickneſs of motion in the hinder parts, which forms the true cadence of the gallop, is acquired by the deſire to go on in the horſe, the half ſtops and frequent deſcents of the hand from the rider. The deſire to go on puts a horſe into a cadence that is quicker than his ordinary one, the half ſtop ſupports the fore-parts of the horſe, after he has preſſed on a few paces, and the deſcent of the hand is the recompence that ought immediately to follow his obedience, which prevents him from falling into the bad habit of bearing upon the bitt. When the horſe goes freely, is obedient to the hand in the half ſtop, and does not put his head out of place on the deſcent of the hand, then he muſt be regulated by the united gallop; in this gallop the hind parts drive forward, and keep time with the fore-parts in an equal cadence, without dragging the haunches, while the aids are as one may ſay only known to the horſe.

To produce this cadence and united gallop in a young horſe, his natural temper muſt firſt be carefully examined, to know how to put him properly to ſuch leſſons as are ſuited to him.

Horſes that hold back ſhould be put out upon long ſtraight lines before their gallop is regulated, thoſe that have too much ardour, on the contrary, ſhould be kept to a ſhort, ſlow, collected gallop, which takes off their deſire to hurry, and at the ſame time augments their wind. Horſes that are ſtrong in the riens muſt not be always galloped on ſtraight lines, but ſometimes on circles, as they are more obliged to keep their force united when they turn, than they are when they go ſtraight forward. This action diminiſhes the force of the reins, calls forth their recollection, and takes off their deſire to pull upon the hand.

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Some horſes, though ſtrong enough in the reins, have ailments in their hocks, ſhoulders, or feet, natural or accidental; ſuch horſes are diffident of their ſtrength, and generally gallop with bad grace, their courſes muſt therefore be ſhort, that their courage, and the little vigour they have, may be preſerved. Some horſes make the motion of ſwimming in their gallop, theſe ſpread their fore-legs aſunder, and raiſe them too high; others again gallop too near the ground; to remedy the firſt defect, the rider muſt lower his hand, and ſtretch down his heel, by preſſing on the ſtirrups at the time the horſe puts his fore feet to the ground.

To thoſe that gallop too low, or bear upon the bitt, the rider muſt yield his hand, when the fore parts are in the air, and aid with the calves of his legs, ſupporting them with the hand drawn near his body when the fore feet are going down to the ground, uſing no preſſure upon his ſtirrups.

A horſe ought always to be galloped on one tread, till he gallops eaſily to either hand, for if he were too ſoon preſſed to go ſideways, that is before he has acquired ſuppleneſs and freedom in his gallop, it would harden his mouth, put him on his ſhoulders, and hurt his temper. It is eaſy to know when he is ready to gallop in the attitude of haunch in; when he is firſt put croup to the wall, if he finds he is ſupple enough and able to obey, he will take to the gallop upon being ſlightly animated by the tongue, and quickened by the outer heel; at the end of a few paces ſtop him, careſs him, and make him repeat his leſſon from time to time, till he is able to complete a courſe in it; all theſe leſſons well executed, adapted to the nature of the horſe, perfected by the ſhoulder in and croup to the wall, followed by the ſtraight line in the middle of the manege to unite and regulate the haunches, will in time make a horſe free, eaſy, and obedient in his gallop, which pace well performed, gives as much delight to the ſpectator, as it does eaſe and pleaſure to the rider.

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CHAPTER XVII.

Of Volts, Demivolts, Paſſades, Pirouettes, and Terre a Terre.

SECTION I.

OF VOLTS.

The maſters of former times invented the volts to make horſes more expert in combats with the ſword or piſtol, which before duels were forbidden, were much in uſe. They employed their attention to make their horſes obedient and ſwift upon the circle, to render them active, and more ready to turn upon their croup briſkly, and ſeveral times ſucceſſively, that a combatant might gain the croup of his adverſary, or prevent his adverſary gaining his own croup, by always facing him; it afterwards became an exerciſe of the manege, in which the haunches were more cloſely confined, to ſhew the ſkill of the rider, and the addreſs of the horſe; therefore it may be admitted, that there are two kinds of volts, thoſe in uſe in the exerciſe of war, and thoſe practiſed for pleaſure in ſchools.

In the volts which repreſent a combat, the horſe muſt not be worked upon a ſquare, nor on two treads; becauſe, in this poſture, the combatant would not get at the croup of his adverſary: therefore it muſt be performed on one circular tread, only half haunch in, that the horſe may be the firmer behind. As the arms are held in the right hand, which is called the ſword hand, a war horſe muſt be very ſupple to the right; but the manege volts muſt be made upon two treads, upon a ſquare, which has its four corners rounded by the ſhoulders, called embracing the volts.

This exerciſe on two treads, is derived from that of croup to the wall, after which leſſon it is uſual to begin to put a horſe upon the reverſed volts,

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which ſerve as the principle for performing the ordinary volts; as ſoon as a horſe is obedient to both hands in the croup to the wall, reverſe his ſhoulders in every corner, and keep him in this poſture, along each of the four walls, until he obeys freely to each hand; after this, reduce the oblong ſquare formed by the wall of the manege, to a ſquare (as in the plan) by keeping the head and the ſhoulders to the centre, and by reverſing, or rather by ſtopping the ſhoulders at the end of each ſide of the ſquare, or at each corner, that the haunches may get upon the new line.

Although the head and the ſhoulders of a horſe are to the centre when he trots in the longe, and he is widened upon circles with his croup out, it muſt not be ſuppoſed that thoſe are volts reverſed, though ſome horſemen confound them; the difference is very great, for when a horſe is worked with his head in, and his croup out, the inner legs are thoſe that are widened, that is to ſay, thoſe that paſs over the outer legs, which leſſon we laid down as preparatory to the ſhoulder in, but in volts reverſed, the outer legs ought to paſs and ſtep over the inner, as in the croup to the wall, and this is much more difficult for the horſe to perform, becauſe he is more collected and upon his haunches in this laſt poſture. And this is the reaſon, why this leſſon is not demanded from him, before he is well acquainted with the hand and heel, and goes freely to one ſide.

All the difficulty of volts reverſed, conſiſts in bending the horſe the to hand to which he goes, in making the ſhoulders go before the haunches, and in knowing how to ſtop the horſe at each corner, to let his croup go round to the new line; all which the horſe will eaſily perform, and in a little time, if he has been, before hand, made ſupple, and obedient in the leſſon of the croup to the wall; to which he muſt return, if he reſiſts in the narrow ſquare, to which he muſt be reſtricted, to perform what is called the volt reverſed.

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As ſoon as the horſe obeys, and goes readily, on two treads, to both hands, in large and narrow ſquares, in the leſſon of volt reverſed, he may be put to the ordinary volt, by keeping him with his croup to the centre, and his head and ſhoulders oppoſite the wall, at about three feet diſtance from it; ſo that the ſhoulder may deſcribe the greater ſquare, and the croup, which is towards the centre, the leſſer one; each corner muſt be rounded by the ſhoulders, carrying and turning the hand quickly to the new line, keeping the haunches in a firm poſture, whilſt the ſhoulders turn, but the line deſcribed by the haunches muſt be a perfect ſquare. By carrying a horſe, in this manner, to one ſide, from corner to corner, he is never thrown down in the volt, nor does he work awry; the laſt defect is very great, inaſmuch as it lames the haunches and ruins the fetlocks of the horſe; defects which ſome horſemen ſuppoſe to ariſe from volts in general, but doubtleſs they mean only volts awry, and tail-foremoſt; for I believe, no intelligent horſeman can ſay it, of an open air, well performed, which ſo beautifully diſplays the obedience and gentleneſs of the horſe, embelliſhes his action, and ſhews the rider to ſo much advantage. The able De la Broue who firſt found out the juſtneſs and proportion of the true volts, lays down an excellent leſſon to prepare a horſe for this air; it is, to walk in the ſchool pace, ſtraight, and on one tread, round the four lines of a ſquare, with his head placed in, and at the end of every line, when the haunches have reached the corner, formed by the meeting of two ſides, to turn the ſhoulders, till they reach the line of the haunches; ſee the ground plan. This leſſon is ſo much the more beneficial, as it keeps the horſe between the legs, and gives him great ſuppleneſs in the ſhoulders; the walk, being ſtraight, takes away all chance of reſiſtance. The rounding of the ſhoulders at every corner, teaches the horſe to turn eaſily, and the haunches being kept firm and pliant in this motion, are employed to ſupport the action of the outer leg and ſhoulder. The practice of theſe rules, ſuited to the temper, by keeping a horſe collected on the ſtraight line, that is heavy, or that pulls upon the hand, by driving forward him that retains, and by opening the ſhoulders of

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both at every corner, places the head, and regulates the neck, the ſhoulders, and haunches of a horſe, almoſt without his perceiving the ſubjection in which he is held by this leſſon. That the ſhoulders may turn with more eaſe, and the croup be kept in order at the end of each line of the ſquare, a half ſtop muſt be made before the fore-parts are turned, and after the half ſtop, the hand muſt be given, that the free action of the ſhoulders may not be interrupted; the horſe muſt be bent to the ſide to which he goes, that his head, his ſight, and his action, may be all carried together upon the tread, and the rounding of every corner of the volt. When the horſe is become obedient to this leſſon, in the ſhort ſchool pace, he muſt be taught to perform it in a more animated and higher pace, to prepare him to practiſe it in the gallop, and always in the ſame poſture, that is to ſay, ſtraight from ſhoulder to haunch, with his head bent to the way he is going. Every courſe muſt end in the middle of the volt, whether it be performed in the walk or the gallop, for which purpoſe the horſe muſt be turned in the middle of one of the ſides of the ſquare, carried forward to the centre, and ſtopped ſtraight between the legs, and the rider will diſmount.

When the horſe can paſſage freely round the four ſides of the ſquare upon one tread, has acquired facility in galloping, united with a proper bend in the ſame attitude, then he muſt be paſſaged round upon two treads, taking care, as we have already ſaid more than once, though it cannot be too often repeated, to make the ſhoulders go firſt, that the ſhoulder out of the volt may have facility in paſſing the outer arm over the inner, which is the moſt difficult part; for, by checking the free motion of the ſhoulders, the horſe would be thrown awry in the volt: when horſes are heavy in hand, or pull hard, their haunches muſt be kept a little more in ſubjection, to lighten the fore-parts, but ſtill the croup muſt not go before the ſhoulders. On the contrary, thoſe that have more lightneſs than ſtrength ought not to have their haunches ſo much confined, that they may be enabled to move more freely; let ſuch therefore always be kept in a free and advanced

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motion. When a horſe is firſt put upon the volts, too much nicety muſt not be obſerved, for it may happen, that a horſe, which is naturally impatient, will throw himſelf into a ſtate of inquietude, that will cauſe many diſorders; and one that is ſluggiſh and dull, will ſuppreſs his vigour and courage; neither is it proper to put a horſe at once upon the volts, after he has been out of practice for ſome days, for as he will be very briſk, he may make uſe of his defences; ſuch horſes muſt firſt be put into the gallop upon one tread, until their livelineſs is abated, and their reins are lowered: it is therefore prudent, for a ſkilful rider, to give up ſome points of nicety, and to recur to the firſt rules, when any diſorder ariſes.

A horſe muſt be paſſaged on the volts of two treads, for ſome time before he is put to the gallop in them in that poſture; but when he is ſupple and eaſy in this attitude, he will take the ſhort gallop with a ſwift gliding motion of the haunches, upon being very ſlightly animated, which is the true gallop of the volts.

Redoubled volts, are volts repeated ſeveral times ſucceſſively to the ſame hand, but a horſe muſt have acquired a great deal of ſuppleneſs, muſt be well in wind, and thoroughly underſtand the nice proportion of the exerciſe, before he is able to redouble on the volts. A leſſon that is ſo violent might damp his ſpirits, and deſtroy his vigour; for which reaſon, in the beginning, the horſe muſt be ſtopped and careſſed at the end of every volt, to give him time to recollect, and to recover his ſtrength and breath, the hand and the place alſo ſhould be changed, to calm thoſe apprehenſions which the ſubjection he is under in the volts muſt create.

The change of hands, in the volts, is performed two ways, either without or within.

To change hands without the volt, ſimply place his head, and bend his body to the other hand, aiding him with the inner leg, which now becomes the outer one, and the change is made.

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The change of hands within the volt, is performed, by turning the horſe upon the middle of one of the lines of the ſquare, then carrying him, upon a ſtraight line, to the middle of the volt, and from thence ſideways to the other line, to place him for and to take the other hand; when this change is begun and ended with the haunches in, it is called a demivolt in the volt.

The ſize of a volt muſt be proportioned to the ſize of the horſe, for a little horſe upon a large ſquare, and a large horſe upon a little one, would be awkward; the maſters of the art have ſettled the proportion very properly, in allowing two lengths of a horſe, for the diſtance between the ſides of the ſquare to be deſcribed by the hind legs, ſo that the total diameter of the volt is four lengths of the horſe.

SECTION II.

Of Demivolts.

The demivolt is a narrow change of hands, with the haunch in, performed, either in the volt, or at the end of a ſtraight line: a demivolt ought to conſiſt of three lines; in the firſt, the horſe goes ſideways, twice his length, without advancing or backing; then his ſhoulders are to be turned to the ſecond line, which is to be of the ſame length; and, after turning on the third line, the horſe is to go forward a little, and the demivolt is to be cloſed, by making him arrive, with his four legs, upon the line of the wall, to go off to the other hand.

The reaſon why the horſe muſt end the demivolt by arriving with his four legs upon the line of the wall is, that otherwiſe the demivolt would be open, and as the hind parts would be wide, and at a diſtance from the tread of the fore-feet, the horſe would go off with the inner, inſtead of both his

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haunches, which would throw him upon his ſhoulders; therefore, at the end of every change of hands, or of every demivolt, the horſe muſt arrive ſtraight, that he may be able to uſe both haunches together, to drive forward his fore-parts, and to be light in hand.

Before a demivolt, a half ſtop muſt be made, the rider throwing the counterpoiſe of his body a little back, to put the horſe upon his haunches; the parade muſt not be weak nor diſunited, but as vigorous and ſmart as the nature of the horſe will allow, that the demivolt may be performed with an air of juſtneſs and vigour.

A horſe muſt not be put to demivolts, until he knows how to perform complete volts, becauſe, in a narrow ſpace of ground, he might cloſe and back; which cannot happen, if he has been confirmed in the paſſage of one tread, round the four ſides of the volt. If he reſiſts, he muſt be driven forward; and if he bears upon the hand, he muſt be reined back.

When he obeys, in the paſſage, upon the demivolt, he muſt be animated at the end of the laſt line, to make him perform four or five times of the ſhort, low, and quick gallop; after which he muſt be careſſed, and when the horſe ſhews he is well diſpoſed to it, than let him begin and end the demivolt in the ſame gallop.

Both in volts and demivolts, the order of the leſſon muſt be often varied, by change of time and place; for, if demivolts were always to be performed on the ſame ſpot, the horſe might anticipate the aid, and perform them of his own accord.

If a horſe refuſes to follow the rules of the proportion, and niceties of the volts and demivolts, put him to the ſhoulder in, and the croup to the wall: this will diſſipate his paſſion, and diminiſh his heat. However, theſe diſorders never happen to any, except thoſe men who do not follow nature, but will haraſs their horſes, and dreſs them too faſt; inſtead of which the horſe ſhould

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be brought on by eaſe and ſuppleneſs, and not by violence; for in proportion as a horſe becomes ſupple, and underſtands the rider's will, he becomes inclined to obey, unleſs he be of a rebellious diſpoſition, in which caſe no regular exerciſe can be expected from him, the utmoſt that is to be hoped for, is ſuch a degree of ſimple obedience, as will make him perform that kind of ſervice for which he is deſigned, or which ſuits his diſpoſition.

SECTION III.

Of Paſſades.

The paſſade, as we have already ſaid, in the Chapter of artificial paces, is a ſtrait line, on which a horſe paſſes and repaſſes, from which it takes its name, and at the end of which a change of hands or demivolt is made. The length of the line, ought to be about five lengths of the horſe, and the demivolt ſhould only be about one length wide, ſo that they are only half as wide as common demivolts; for as this exerciſe was formed for combat, when a horſeman had ſtruck his antagoniſt with his ſword, the ſooner he was able to turn his horſe afterwards, the ſooner he would be in a condition to return upon him and give him another blow. Theſe demivolts for combat are to be performed in three times, and the laſt ought to cloſe the demivolt; the horſe muſt be collected and upon his haunches when he turns, to keep his hind legs firm and free from ſlipping. The rider is alſo more at his eaſe, and better in his ſeat.

There are two kinds of paſſades, thoſe which are performed in the ſhort gallop, both in the line of the paſſade and the demivolt, and thoſe which are called furious, which are performed full ſpeed from the middle of the line of the paſſade to the place where the ſtop is made to begin the demi-

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volt. Thus, in the furious paſſade, after the demivolt is ended, the ſhort gallop is continued to the middle of the ſtraight line, as well to get ſettled in the ſaddle, as to examine the motions of the antagoniſt, againſt whom the horſe is impelled at full ſpeed, and then collected for the other hand.

When the horſe is obedient in paſſades along the wall, and can change his foot eaſily, and without being diſunited at the end of every demivolt, then the paſſades muſt be performed in the middle of the manege. As this exerciſe is formed for combat, it muſt be performed at liberty, that the combatant may go to meet his antagoniſt.

Paſſades are alſo performed in the manege, in which the demivolts are as wide as the common ones, and then it no longer is an exerciſe for war, but for the ſchool, performed for pleaſure, and to ſupple a horſe that requires it. The line of the paſſade is made longer, or ſhorter, according as the horſe pulls, or retains, that he may be kept obedient to the hand and heel of the rider.

Although this exerciſe is as beautiful as it is difficult to perform, we ſhall not here enter into further detail, becauſe the ſame rules are followed in this as in the volts. If the horſe refuſes to obey, it muſt be from ill temper, or want of ſuppleneſs, in this caſe recourſe muſt be had to firſt principles.

SECTION IV.

Of the Pirouette.

The pirouette is only a volt in the horſe's length, without change of place; the haunches remain on the centre and the ſhoulders deſcribe the circle. In this action, the inner leg behind is not raiſed from the ground, but turns

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upon the ſame ſpot, and ſerves as a pivot, round which the other three legs, and the whole body of the horſe, turn. The demi pirouette is a demivolt in one place, and in the length of the horſe, it is a kind of change of hands, performed by turning a horſe from head to tail, with the haunches remaining in the ſame place: Paſſades and pirouettes, as well as volts and demivolts, are the exerciſe of war, and uſed to turn quickly, for fear of ſurpriſe, to get the ſtart of an antagoniſt, to avoid his attack, or to attack him with advantage. Few horſes are able to perform many pirouettes, ſucceſſively, with the ſame degree of ſpirit, which is the beauty of this air, becauſe there are but few that have the requiſite qualities.

The horſe ought to be ſupple in his ſhoulders, very firm and ſure upon his haunches; horſes that have the cheſt and ſhoulders very thick, are not fit for this exerciſe.

Before a horſe is put to gallop in the pirouette, he ought to make demi-pirouettes to both hands in the walk, ſometimes in one place, and ſometimes in another. As ſoon as he becomes obedient, he is to be collected in the walk, and whole pirouettes are to be demanded, in ſuch a manner, that without putting the haunches out of place, the head and the ſhoulders, after a pirouette is cloſed, may arrive at the place from whence they firſt ſet out; by theſe means he will very ſoon be able to perform them in the gallop.

If the horſe, after he has been made ſufficiently ſupple and obedient, reſiſts in this air, it is proof that his haunches are not ſtrong enough to ſupport the whole of his own fore-parts, and the weight of the rider upon his haunches; but if he has the requiſite qualities, he will, in time, make as many pirouettes, as the rider ſhall think it prudent to require.

To change hands in the pirouette, the head muſt be quickly changed to the other hand, and the horſe ſupported with the outer leg, to prevent the croup from quitting the centre; but the horſe muſt not be ſo much bent, in

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this air, as in the common volts; becauſe, if the head were very much in, the croup would be thrown out of the centre of the pirouette: Pirouettes are to be varied according to the diſpoſition of the horſe; ſometimes they are made in the middle of change of hands, without interrupting the order of the leſſon, which goes on as uſual; but what ſhews the obedience, and the juſtneſs of the horſe, to moſt advantage, is, when working upon the volts, to decreaſe more and more, till the horſe arrives at the centre of the volt, and there performs, ſucceſſively, as many pirouettes, as his ſtrength and wind allow him.

SECTION V.

Of Terre a Terre.

According to the definition of the Duke of Newcaſtle, which is very juſt, the terre a terre is a gallop in two times, on two treads, much more ſhortened, and collected, than the ordinary gallop; the poſition of the feet is different, becauſe, in this air, the horſe raiſes his two fore-feet together, and puts them to the ground in the ſame manner, whilſt the hind legs accompany them, with a motion altogether forming a gliding low cadence, in which the time is marked by a play of the haunches, which move, as it were, with a ſpring. To form a more clear idea of it, this air muſt be conſidered as a ſucceſſion of very low leaps, whilſt the horſe always works cloſe to the ground, and goes obliquely; as the haunches, in this attitude, do not go ſo far under the belly, as in the common gallop, the action becomes more gliding, lower, and more marked. It is alſo to be obſerved, that in the terre a terre, the horſe reſts more upon the outer than upon the inner legs, which are a little more advanced, and clear the way, but not ſo much as in the gallop, and as the croup is under more ſubjection, in an air that is ſo cloſe, and in which the haunches glide ſo much, the horſe is

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wider before than behind, which puts the outer ſhoulder a little more back, and gives liberty to the other. From the ſubjection in which the horſe is held by this air, it cannot fail of being violent, and few horſes are able to perform it with all the regularity and preciſion that are neceſſary; a horſe muſt be very nervous and well ſuppled to perform it; thoſe that have leſs ſtrength and practice than lightneſs and courage, are afraid of ſuch nice rules. Horſemen conſider this air, which is now very rarely uſed, as a kind of touchſtone, by which they prove the ſkill of the rider, and the addreſs of the horſe. We muſt avoid the error which ſome fall into, of confounding this air with the pace of thoſe horſes that work low, and trail an indifferent gallop near the ground, without any gliding motion, which cloſes and determines the haunches to form a united quick cadence. For want of knowing the proper definition of every air of the manege, a perſon is often unable to judge of the capacity of a horſe, and conſequently how to put him to that air which beſt ſuits his diſpoſition. This error of confounding the airs, which forms the ornament of the manege, is the cauſe of attributing to certain riders, whoſe greateſt merit conſiſts in routine, a degree of knowledge, which conſiſts only in their own ill-founded ſelf ſufficiency, and the blind admiration of thoſe, who beſpatter praiſe, without any knowledge of the art of riding. As the perfection of the terre a terre is to keep the outer haunch cloſed, the ſquare of the volts, performed in this air, muſt be much more perfect than in thoſe of the common gallop in two treads; but care muſt be taken at the corners, not to let the inner hind leg go before the ſhoulders, for then the haunches would be widened, the horſe awry, and he might give a jerk, by forcing the rider's hand, to extricate himſelf from this falſe poſition; care muſt be taken not to hold the hand too high, becauſe the horſe could not go low and gliding, nor move equally faſt.

The faults moſt commonly committed, by horſes, in the terre a terre, are to back, to riſe too high before, or to drag their haunches; when either of

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thoſe faults is committed by a horſe, he muſt be preſſed forward with the ſpur, to correct him, to teach him to be more collected, and to quicken his cadence. As, in this exerciſe, the parts of the body are ſucceſſively worked, care muſt be taken, to feel in what degree he preſerves his ſtrength and ſpirits, to finiſh the leſſon before fatigue gives him occaſion to reſiſt: The rules to dreſs a horſe to the terre a terre, are derived from a knowledge of his natural temper, and the diſpoſition he ſhews for the air, which may be eaſily found out, after he has been well and regularly ſuppled, if in trying to make him perform it, and putting him together, he acquires the ſtroke of the haunches, which was before mentioned; though he may have a diſpoſition for it, his ſtrength muſt be œconomiſed, particularly in the beginning, by not demanding from him above four demivolts, which he will eaſily perform, if he is prepared by the principles which ought to lead him to his exerciſe. In proportion as his ſtrength and breath make him more ſupple, and more diſpoſed to it, oblige him to perform four demivolts, that is two to each hand, and after this, indulge him by a gentle, ſlow and marked gallop, which will prepare him for the complete ſquare, in the middle of the manege; let him form two or three volts in his air, and diſmount.

CHAPTER XVIII.

Of the High Airs.

We have ſaid before, that all leaps which are higher from the ground than the terre a terre, and practiſed in the ſchools, are called high airs, and that they are ſeven in number, viz. the peſade, the mezair, the curvet, the croupade, the balotade, the capriole, and the ſtep and leap.

Before we enter, in detail, upon the rules ſuited to each of theſe airs, it ſeems to me proper, to examine, what kind of horſe muſt be made choice of, for that

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purpoſe; what qualities he ought to poſſeſs, to reſiſt the violence of the leaps; and the kind of horſe, that has not the neceſſary diſpoſition, and qualifications.

A horſe muſt have a natural inclination for ſome particular air, and of himſelf take to it, to form a good leaper; otherwiſe time will only be loſt, and the horſe diſpirited and ruined, inſtead of becoming a leaper. It is a very common error to ſuppoſe that great ſtrength is abſolutely neceſſary for a leaper, that exceſs of vigour ſome horſes have, makes them ſtiff and awkward, which cauſes them to exhauſt themſelves, by leaps and jerks, extremely inconvenient to the rider, becauſe they are diſunited, and generally attended with violent efforts ſuggeſted by malice. Horſes of this kind ought to be confined in the pillars, when a continual routine of leaps ſufficiently puniſhes their ill temper.

A horſe that is endowed with a moderate degree of ſtrength, with great courage and lightneſs, is incomparably better; what he does perform, he does with good temper, and he holds out longer in the exerciſe; whereas the ill-tempered horſe is worn out before he is dreſſed, by the violence of the remedies applied to conquer his rebellious diſpoſition.

Some horſes that have weak haunches, nevertheleſs form good leapers, becauſe they like better to riſe from the ground, than to bend their haunches.

A horſe may be ſaid to have the proper powers, when he is nervous and light, naturally diſtributes his ſtrength equally and gracefully, has a light and ſettled appui, and ſtrong limbs, is free in his ſhoulders, ſupple in his fetlocks, has good feet, and a good temper; thoſe horſes have not a diſpoſition for the high airs, that are very tender, impatient, and paſſionate; that are eaſily heated and diſturbed; that cloſe, ſtamp, and refuſe to riſe. Some even ſqueal from malice and cowardice; when called to action, make diſorderly leaps, which diſcover vice, and the deſire they have to throw their rider. Others again, commit faults, from having tender and bad feet, the pain which they feel when they,

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come down, prevents their making a freſh leap, which makes them very diſagreeable to ride; therefore when a horſe has any of the above imperfections, he is unfit for a leaper. One thing more is to be examined, when a horſe of proper ſtrength is found, to judge what kind of leap is fitteſt for him, ſo as not to force him to an air which neither ſuits his natural temper nor diſpoſition.

When the air is diſcovered (before he is put to it) he muſt be ſuppled, and made obedient to the leſſons we have already explained. We ſhall now go on to the detail of each particular air.

SECTION I.

Of Peſades.

The peſade, as we have already defined it, is an air, in which the horſe raiſes his fore-parts very high, and keeps his haunches firm upon the ſame ſpot, without advancing or backing. Properly ſpeaking, the peſade is not one of the high airs, becauſe the hind parts do not accompany the fore-parts, as they do in all other airs; but as this air is a leſſon, uſed to teach a horſe to raiſe his fore-parts lightly, to bend his arms gracefully, and to ſettle him upon his haunches, which prepares him to leap with more freedom, it is put at the head of the high airs, as the foundation and firſt rule. It is uſed, likewiſe, to correct the defects of thoſe horſes, which in the mezair and curvets, raiſe the duſt, by working too near the ground; for the ſame purpoſe, it is uſual, at the end of a line of curvets ſtraight forward, to make the horſe perform the laſt very high before, and upon one ſpot, which is merely a peſade made to give grace to the ſtop, but ſtill more to preſerve the lightneſs of the fore-parts. The peſade muſt not be confounded with thoſe irregular motions that horſes make when they rear, although thoſe alſo raiſe the fore-parts very high and keep their

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hind feet faſt; the difference is very great, for in the action of the peſade the horſe ought to be in hand, and to bend his haunches and his hocks beneath his body, which prevents him from raiſing his fore-parts higher than they ought to be; but in the action which a horſe makes when he rears, he ſtiffens his hocks, is out of hand, and in danger of falling back. Before a horſe is put to peſades, he muſt be ſupple in the ſhoulders, obedient to the hand and heel, and confirmed in the piaffe; when he has obtained this degree of obedience, animate him with the chambriere in the pillars, and touch him lightly with the ſwitch upon the fore-legs, at the time he preſſes into the cords, and advances his haunches under his body; if he riſe ever ſo little, ſtop him and careſs him, as he grows obedient, touch him more forcibly, that he may riſe higher. In all the high airs, the horſe ought to bend his arms ſo much, that his feet may be turned up almoſt cloſe to his elbows (which gives much grace) and therefore, when a horſe is guilty of croſſing his feet, and ſtretching out his fore-legs, which is called playing upon the ſpinet, he muſt be corrected with the ſwitch or whip, applied ſmartly over the legs and fetlocks. Another fault is that of riſing without the aids, the puniſhment for which is to make the horſe kick; and thus one fault will be corrected by its oppoſite. To prevent him from continuing this diſorder, begin every courſe with the piaffe. This variation in the leſſon, will make the horſe attentive to follow the will of the rider. When he is readily obedient, in the pillars, to the air of peſades, walk him at liberty, and then demand two or three peſades, on one ſpot, without traverſing; after the laſt, walk him forward a few paces more; if, in coming down with his fore-feet, he bears or pulls, rein him back, then raiſe him on the peſade, and careſs him if he obeys; on the contrary, if he retains or backs, inſtead of riſing before, drive him forward, and as ſoon as he obeys the legs properly, make a half ſtop, and immediately after a peſade: be content with a little at a time. Since the beſt horſes always ſhew ſome ſigns of paſſion when put to the high airs, they muſt not be required to perform as many times

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of the air in ſucceſſion as they are capable of, becauſe it might deſtroy the appui, and render them inattentive to the aids, in turning eaſily and readily; they might alſo uſe the air to defend themſelves, by riſing when they are not required; they ought therefore to be ſpared very much, and great care ſhould be taken, that they do not fall into any of theſe vices, which might make them reſtive.

SECTION II.

Of the Mezair.

The mezair, as ſome very properly define it, is merely a half curvet, in which the motion is leſs detached from the ground, lower and more advanced than the true curvet, but more raiſed and marked than the terre a terre. It may be eaſily diſcovered, in the pillars, whether a horſe has a greater bias to the mezair, than any other leap. If he is naturally inclined to it, when he is tired, he will, of his own accord, fall into a cadence that is higher than the terre a terre, and more gliding than the curvet; and when, by repeated leſſons, his diſpoſition is diſcovered, he muſt be confirmed in this air, by uſing the ſame rules as in the peſade; that is, every courſe is to begin with the piaffe, which is to be followed by the mezair, and ſo alternately, uſing the ſwitch before, and the chambriere behind. When it is judged proper to practice this leſſon at liberty, walk him in one tread, then put him together to go in the air, either in the change of hands or in demivolts, but always on two treads, for it is not uſual to go in one tread in the mezair and terre a terre. The moſt uſeful, and the moſt graceful aids, that can be given, to make a horſe go in the mezair, are to touch him lightly and nicely upon the outer ſhoulder with the ſwitch, and to help him with the calves of the legs. When the croup does not accompany the fore-parts properly, the ſwitch muſt be turned back, un-

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der the arm, to touch him with it upon the croup, which will make him work his haunches more briſkly.

If a horſe commits any of the faults that are common to almoſt all that are dreſſed to the airs, which they perform off the ground, ſuch as either to retain their ſtrength, to throw themſelves upon the hand, or to work of their own accord, without waiting for the aids, the remedies before mentioned muſt be applied, and employed with judgement, prudence, and patience, which are all three neceſſary for a horſeman. The proportion of the ground, in this air, is to be the ſame as in the terre a terre; that is, he muſt be kept in the exact ſpace of volts and demivolts; for as theſe two airs have great affinity, and form a cloſe and gliding exerciſe, the poſture of the horſe ought to be the ſame in both.

SECTION III.

Of the Curvet.

The curvet is a leap, higher before, more marked and more ſupported than the mezair; the haunches ought to beat the time, and to accompany the fore-parts in an equal gliding low cadence, at the inſtant that the fore-feet touch the ground; therefore the difference between the mezair and curvet is this, in the former the horſe is leſs detached from the ground, advances and quickens his cadence more than in the curvet, in which he is more raiſed, more balanced before, and beats his haunches more in ſubjection, as they ſupport the fore-parts longer in the air. It is to be obſerved, that in the gallop, the terre a terre, and the pirouette, the horſe carries his legs, one advanced before the other, both before and behind; but in the mezair, curvets, and all the other high airs, they ought to be even, and not advanced one before the other; which would be a great defect,

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called dragging the haunches. Beſides the natural diſpoſition, which a horſe ought to have, for the exerciſe, to go well in curvets, great art is neceſſary, to dreſs and confirm him in this air, which, of all that are called high airs, is the moſt faſhionable, and the moſt in uſe; for it is a pleaſant leap in a manege. Without being rough, it proves the goodneſs of the haunches of a horſe, and ſhews the rider in a fine attitude.

This air was formerly very much in uſe, amongſt officers of cavalry, who piqued themſelves on having dreſſed horſes. At the head of their troop, or on a day of parade, they were ſeen, from time to time, to make two or three curvets; which ſerved to animate the horſe, when he abated the nobleneſs of his pace, to keep him in obedience, and to give him afterwards a pace more raiſed, warlike, and light.

A horſe muſt not be put to curvets, before he is obedient in the terre a terre, and mezair; for a good terre a terre, and a true mezair, are more than half the way that leads to curvets. Horſes unfit for curvets, are thoſe which are ſluggiſh and heavy; alſo thoſe that are impatient, unquiet, full of fire and heat, becauſe all the high airs augment the natural fire of a horſe, and, by ſo doing, deſtroy his memory and obedience; therefore a horſe deſtined for curvets, muſt be nervous, light, vigorous, docile, and obedient. When a horſe has all theſe qualities united, and it is perceived, in the pillars, that curvets are his favourite air, teach him to raiſe his fore-parts well in peſades, then animate the croup with the chambriere, to make him beat with his haunches, and lower the fore-parts, that he may learn the true cadence, and the true poſture of the air. When he is in ſome degree regulated to curvets, and can make four or five, ſucceſſively, without diſorder, according to rule, let him be put to make ſome at liberty, in the middle of the manege, and not along the wall; for thoſe that are accuſtomed to riſe by the ſide of the wall, only work by rote, and are diſordered when the ſame thing is required in another place. It is not proper to de-

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mand many at a time in the beginning; but, in making the horſe paſſage, and piaffe, upon a ſtraight line, when it is perceived that he is well together, and in a good appui, demand two or three curvets, well raiſed and marked; then continue a few more paces of the paſſage, and conclude with a few times of the piaffe; for if he ended with a curvet, he would learn to uſe the air to defend himſelf.

To give the aids well in curvets, the hand muſt be ready and active to raiſe the fore-parts; the legs of the rider ought to follow the time of the curvets, without ſeeking it, for a horſe naturally chooſes his time and proper cadence when he begins to be adjuſted. Above all, the rider muſt not ſtiffen his houghs, becauſe if the horſe be preſſed too briſkly, he will hurry too much; on the contrary, the legs from the knee to the ſtirrup, ought to be looſe, with the toe down a little, to ſlacken the nerves. The motion of the horſe alone, when the rider preſerves his equilibre in a ſtraight and eaſy poſture, will make the calves of the legs aid the horſe, without putting them to his ſides; but if he retains, they muſt be applied more ſtrongly, and then relaxed again. Curvets muſt be adapted to the nature of the horſe; he that has too much appui, ought to make them ſhorter, and more balanced on the haunches; and the horſe that retains, ought to advance them more; otherwiſe the former will become heavy and force the hand, and the latter will grow reſtive. To remedy theſe defects, let them be often put to the ſhoulder in, this leſſon will preſerve that liberty, which they ought to have, to obey readily in this air.

When a horſe performs curvets freely, and without traverſing upon the ſtraight line, walk him upon the ſides of the ſquare, as directed for the volts in the gallop; prepare him to go in volts in this air; and when it is perceived that he is ſtraight in the walk, and balanced between the legs, on the four ſides of the ſquare, let him, from time to time, make curvets, but not at the corners of the ſquare; there he muſt not be raiſed, but his ſhoulders muſt be turned freely upon the other line, without diſordering the

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croup; for if he were to be raiſed as he is turning, it would haraſs him, and he would back. When he can perform this leſſon well upon the four lines, and is far enough advanced, and ſufficiently in wind, to complete the ſquare in curvets, then he may begin to learn to make them with the haunches in; to this end, paſſage him croup to the wall, and in this attitude get from him one or two curvets in two treads; they are not made by aiding him when he is in the air, but at the inſtant he comes down with his fore-feet to the ground, aid him with the outer leg, to get from him one time of the paſſage; and then aid him with the calves of the legs, and raiſe him with the hand for a curvet; and ſo on, firſt one ſtep of the paſſage, and then a curvet; when he can go well croup to the wall, put him upon the ſquare in the middle of the place of exerciſe, keep him in two treads, and accuſtom him to riſe in this air in this poſture, but proportion the leſſon to his obedience and diſpoſition. The haunches muſt not be kept in ſo much, in curvets upon the volts, as in the terre a terre, or mezair; for if the croup were kept too much in ſubjection, the horſe could not work the haunches with ſufficient liberty, and therefore he muſt be kept but little more than half haunches in; nor muſt the horſe be bent ſo much in curvets upon the volts, as in the gallop, or the terre a terre; he muſt only look with one eye into the volt; and when he makes them ſtraight forward upon one tread, he muſt not be bent at all, but be ſtraight from head to ſhoulder and haunch; beſides curvets upon the volts, they are made in two other ways, the croſs, and the ſaraband.

To accuſtom the horſe to make the croſs in curvets, paſſage him upon a ſtraight line of one tread, about four times his own length, and rein back to the middle of the ſame line; from thence carry him to the right two lengths, then to the left two lengths beyond the middle of the line, and return to the right to the middle of the line; there ſtop and careſs him. When he can walk upon theſe lines forward, backward, and ſideways, to the right and left, without traverſing, let him make one curvet at the beginning, one at the

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middle, and one at the end of every line; and if, after ſeveral leſſons, he does not reſiſt, then he may be put to perform the whole croſs. In curvets, when the rider raiſes the horſe in going back, his body muſt not be thrown back, but it muſt be kept ſtraight, or even a little forward, though not perceptibly, to give the croup more liberty.

The hand is to be drawn back, to make him rein back one ſtep, when he comes down with his fore-feet to the ground, and not when he is in the air. Immediately after this, he ſhould be raiſed in a curvet, and ſo on alternately.

In the ſaraband in curvets, make two curvets forward, two backward, two to the right, and two to the left; and ſo on ſucceſſively, forward, ſideways, and backwards; it ſignifies nothing what proportion of ground is taken in this air; the horſe may make as many as his diſpoſition and ſtrength will permit him to perform; but the rider ought to be perfectly maſter of his aids, and the horſe to be well adjuſted, and very nervous, to perform the croſs and ſaraband, in curvets, with that grace and freedom which is requiſite; for which reaſon, this manege is ſeldom practiſed, in modern days.

SECTION IV.

Of Balotades and Croupades.

The balotade, and the croupade, are two airs, which differ from each other only in the ſituation of the hind legs.

In the croupade, when the horſe is off the ground with all four legs, he draws up his hind legs under his belly, and does not ſhew his heels. In the balotade, when he is off the ground with his fore-parts raiſed high, he ſhews his heels, as if he would kick, without abſolutely kicking out, as in the caprioles.

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We have already ſaid, that art is not ſufficient, to give a horſe, deſtined for theſe airs, the proper poſture of the legs in leaps; nature joined to art, and a natural diſpoſition for the air, muſt preſcribe the rules which are to be followed, to adjuſt them, and to make them perform the ſeveral exerciſes with good grace.

It is in the pillars that the air is to be diſcovered, and thoſe that think to dreſs a horſe to the leaps at liberty, before he has been ſuppled by rule in the piaffe, and without having ſtudied his air in the pillars, deceive themſelves; for every leaping horſe, beſides a natural diſpoſition to riſe from the ground, ought to be well acquainted with the hand and heel, that he may be able to leap lightly and in hand, when the rider requires it, and not by whim and routine.

When a horſe, readily, and without heat, makes a few croupades, or balotades, in the pillars, at the rider's pleaſure, then theſe airs may be demanded at liberty; following the ſame order as in the foregoing airs, but particularly that of the curvets. It is only to be obſerved, that the higher the horſe riſes off the ground, the more force he employs to perform the air; and that the art lies in preſerving his courage and lightneſs, by demanding only a few leaps, but eſpecially in the beginning. As ſoon as he has given ſome few times of this air, careſs and diſmount.

When he finiſhes a whole line of croupades or balotades at liberty readily, prepare him to riſe in this air upon the four lines of the volts, paſſaging him on them, and getting a time or two of the air from him at different intervals; if he is found diſpoſed to obedience, take advantage of his readineſs, and let him perform the air upon each of the four lines, but not at the corners; there he muſt not riſe as he turns.

It is alſo to be obſerved in croupades, balotades, and caprioles, that the horſe is never to go on two treads, but only half haunch in. As his croup would be held in too great ſubjection, it would not be able to accompany

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the action of his ſhoulders; care muſt alſo be taken that the croup do not eſcape, at the four corners, when the fore-parts turn upon the new line; it muſt be fixed and ſupported by the outer leg.

The aids for the high airs, are the ſwitch before, to be uſed to touch the outer ſhoulder lightly, ſucceſſively, and not violently with heavy blows, as ſome riders practiſe, who maul the ſhoulders. To aid gracefully, the arm muſt be bent, and the elbow raiſed to the height of the ſhoulder. The ſwitch is alſo uſed under hand, croſſed over the croup, to animate the haunches, as we have already deſcribed. Pinching delicately with the ſpur, is alſo of great uſe in the high airs, when a horſe does not riſe high enough from the ground; becauſe this aid, which cannot fail of effect, makes the horſe riſe more than advance.

Although the horſe is not to go in two treads, when he riſes in the high airs, yet he muſt be kept in this poſture when he paſſages or gallops; becauſe in this action his haunches are cloſer, lower, and more in ſubjection, which makes him lighter before, and prepares him to riſe. The faults of thoſe who ſeem to dreſs their horſes only to make great efforts, which waſte their ſtrength, is alſo to be avoided; this is not the object ſought after in a well regulated ſchool. On the contrary, he ought to be kept ſupple, obedient, and regular, according to the true principles of the art; otherwiſe the ſchool will be in confuſion, and the equality of the meaſure, which ought to be obſerved in every high air, will be interrupted. And this is a degree of perfection which muſt not be neglected.

SECTION V.

Of Caprioles.

The capriole is, as we have before defined it, the higheſt and moſt perfect of all the leaps. When a horſe is in the air, equally high before and behind,

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he ought to kick out briſkly; at the inſtant of doing it the hind legs are cloſe to each other, and he throws them out as far as he poſſibly can extend them.

In this action, the feet riſe to the height of the croup, and the hocks often crack, by the violent and ſudden extention of the limbs; the name capriole is Italian, which the Neapolitan maſters have given to this air, on account of the reſemblance it bears to the leap of the goat, which in Italian is called caprio.

A horſe deſigned for caprioles, ought to be nervous, light, and have a good appui, an excellent mouth, large legs, and hocks, perfectly good feet, fit to ſupport this air; for if nature does not make him light, and give him a diſpoſition for it, it is in vain to work, he will never make a good leaping horſe. To make a perfect capriole, the horſe ought to riſe before and behind equally; ſo that when he leaps, his croup and withers ought to be on a level; the head is to be ſtraight and fixed, the arms equally bent, and in each leap he ought not to advance above one foot. Some horſes, in their capriole, come down with their four feet on the ſame ſpot, riſe again in like manner, and continue ſo to do, as long as their ſtrength admits; but this is very rare, and does not hold long; ſuch are ſaid to leap *in one time*, or *de ferme a ferme*.

In dreſſing a horſe to caprioles, when he is found to poſſeſs the qualities and diſpoſition which we have explained, after he has been made ſupple by the ſhoulder in, and knows the hand and heel, in the paſſage and gallop, he muſt be taught to riſe in peſades in the pillars; theſe muſt be made ſlow in the beginning, and very high before, that he may have time to raiſe his fore-parts, and to riſe without heat. When he can riſe eaſily, and high before, and bend his arms, he muſt be taught to kick with the chambriere, and the time to apply it is, when the fore-parts are raiſed high, and about to come

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down, for if it were given at the time he is riſing, he would only make jerks, and ſtiffen his hocks. When he knows how to kick out vigorouſly, whilſt his fore-parts are in the air, which forms the capriole, the number of peſades muſt be diminiſhed, and that of caprioles encreaſed; and as ſoon as he appears to grow tired, leave off; for when his ſpirits are exhauſted, his ſtrength will be diſunited, and the leaps will only be jerks and defences. When he is obedient to this exerciſe in the pillars, paſſage him at liberty, and get ſome times of the air from him in a ſtraight line, by aiding with the ſwitch, upon the ſhoulder, when the fore-parts are deſcending, but not when they are riſing up; when the goad is uſed, the ſame thing is to be obſerved; that is, to apply it upon the middle of the croup, at the inſtant the horſe is coming down. In regard to the rider's legs, they ought not to be ſtretched ſtiff, but eaſy and near the horſe. When the horſe retains, the calves of the legs muſt be uſed, and ſometimes even pinching with the ſpurs, when he retains very much; the former gives the croup great liberty at the higheſt point of the leap.

The rider ought alſo to hold the horſe in hand, for an inſtant, at the height of the leap, as if he were ſuſpended; and this is called ſupporting.

Caprioles upon the volts, that is to ſay, upon the ſquare which we have propoſed for the rule in the other airs, are the moſt beautiful and difficult of all the airs, from the great addreſs required to obſerve the proportion of the ground, and to keep the horſe in an equal cadence, ſo that neither the fore gain upon the hind parts, nor, which is moſt common, the hind upon the fore-parts. As the motion, in the capriole, is more extended, and more diſtant, than in any other air, the ſpace of ground muſt be larger, to give more vigour and lightneſs to the leaps. The horſe muſt be kept only half haunch in, which renders this exerciſe more exact and perfect, and the ſeat of the horſeman firmer, and more graceful. He muſt not follow every motion with his body, but balance it, in ſuch a manner, that he may ſeem to move rather to embelliſh his ſeat, than to aid the horſe.

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Of the Step and Leap, and the Gaillard Gallop.

When leaping horſes begin to wear out, they take, of themſelves (as it were for eaſe) an air called the ſtep and leap, which conſiſts of three times; the firſt is a time of the ſhortened gallop, the ſecond a curvet, and the third a capriole. Horſes that have more lightneſs than ſtrength, may be dreſſed to this air, to give them more time to collect their ſtrength, by preparing themſelves, with the two firſt motions, to riſe better in the capriole.

Some horſes interrupt their gallop, by making leaps from briſkneſs, either becauſe they are ſtrong in their loins, have been long in the ſtable, or becauſe their rider holds them in too much. This is called the gaillard gallop, but this exerciſe ought not to be reckoned an air, as it ariſes merely from a whim and caprice of the horſe, which ſhews his natural diſpoſition for leaping, when it proceeds from briſkneſs, and not from remaining too long in the ſtable.

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THE WAR HORSE.

The arts of war and riding owe to each reciprocally many and great advantages. The firſt inculcates the neceſſity of commanding the powers of a horſe with certainty, and has given riſe to eſtabliſhed principles for attaining that object: Academies have been eſtabliſhed, under the patronage of the moſt illuſtrious princes. Theſe principles, regularly practiſed, have contributed greatly to the regularity of military movements; and it will appear, that every air of the manege is practiſed in the evolutions of cavalry.

The paſſage, for example, gives a noble animated air to a horſe, at the head of a ſquadron.

In teaching a horſe to go to one ſide, you prepare him to gain ground, to either hand, and incline as occaſion may require.

By the means of volts you gain the croup of the enemy, and return inſtantly upon him.

Pirouettes, and demi-pirouettes, give facility in turning quickly, in ſingle combat. And if the high airs ſhould not have an advantage of that nature, they give the horſe lightneſs and agility in leaping hedges and ditches, with eaſe to himſelf and pleaſure to the rider.

It is certain, that the ſucceſs of almoſt all military actions depends, upon the uniformity and regularity of the movements of the ſquadron, which can only ariſe from good inſtructions; on the contrary, that diſorder and want of unity, ſo often remarked in cavalry, ariſes from ill dreſſed and ill managed horſes.

This affinity, gave riſe to a degree of emulation amongſt the nobility, to acquire proficiency in the art of riding; that they might have the honour, and ſatisfaction, of ſerving their king and country, with more effect. From

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theſe glorious motives, the ancient equerries have been induced to publiſh rules to dreſs horſes properly for war; and, in following their footſteps, we ſhall endeavour to elucidate the moſt approved practice. There are two points, to be obſerved, in a horſe deſtined for war; his qualities, and the rules which ſhould be followed in dreſſing him.

A war horſe ſhould be of middling ſtature, from fourteen hands, to fourteen and a half, and this is the height required as ſtandard, in all the corps of French cavalry. He muſt have a good mouth, carry his head ſteady, and be light in hand; thoſe who require a full appui, deceive themſelves, for fatigue will make him heavy in hand. He ſhould have a good temper, courage, bottom, and good action; pliant and ſupple, be attentive to the ſlighteſt aid of the ſpurs, and well down upon his haunches, that he may go off at the inſtant, and ſtop firmly and eaſily; he muſt have no latent vice, for ſome horſes will perform very well, when in conſtant exerciſe, but after laying by, or being rode by a bad horſeman, they will become vicious: ſuch horſes require much attention, and they are only fit for the riding houſe; as it would be too much, to have the horſe to correct, and an enemy to combat, at the ſame time.

Biting, and fighting with other horſes, are the moſt dangerous faults a war horſe can have; for in a combat, when the horſe is animated, it is not eaſy to controul him.

When all theſe qualities, we have deſcribed, are found in a horſe, it will be an eaſy matter for a horſeman to dreſs him to the manege of war, by following the rules we have laid down, to produce ſuppleneſs and obedience, that he may obey the hand and heel readily. This will be moſt aſſuredly effected, if after ſuppling the horſe well by the trot, he is confirmed in the leſſon of the ſhoulder in, and the croup to the wall; if he is taught to turn quickly, and with facility, upon war volts; that is to ſay,

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upon a circle half haunch in; if he is ready at going off upon the ſtraight line of paſſades, light and eaſy, in collecting himſelf, at both ends of the line, to form demivolts to either hand; if he is ready and quick in executing pirouettes, and demi-pirouettes. Theſe are the eſſential requiſites to render a war horſe ſupple and obedient to the aids; but another eſſential point muſt not be omitted, which is to familiariſe him to the noiſe of arms, the report and ſmoke of gun-powder, the ſounds of drums, trumpets, and warlike inſtruments; the ſight of flags, colours, and ſuch objects as may be expected in the field of battle. There are many bold horſes that tremble at the firſt ſight of ſuch objects; and though they have good mouths, and poſſeſs ſenſibility, they loſe all recollection of the intention of the aids, as well as chaſtiſements, and abandon themſelves to the ſtrongeſt caprices, to fly the object of their apprehenſion; ſuch horſes muſt however be kept in conſtant exerciſe, for reſt would renew their alarms; and this proves that the moſt ſubtle art cannot totally overcome natural defects.

Mons. de la Broue ſays, that the ſhorteſt and moſt ſimple way to accuſtom a horſe to fire arms, and other military noiſe, is to fire a piſtol, or beat a drum, in the ſtable, every night and morning, at the time of giving the horſe his oats; and, in a little time, this will make him as fond of the noiſe, as he was before of the crib.

Some horſes are ſo very much alarmed, that they will ſtart, prick up their ears, roll and turn up the white of their eyes, tremble and ſweat with fear, keep their hay clenched in their teeth, without moving their jaws, and laſtly, throw themſelves upon the manger or over the bars; yet by patience and good treatment they may be reformed.

Another mode I have often ſeen, and practiſed, is to put the horſe into the pillars, where, in a ſhort time, and without danger, he may be familiariſed to thoſe ſounds and ſights; ſhew him a piſtol, and let him ſmell to it, beat a drum, or ſound a trumpet, at a diſtance, and approach by degrees; when

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accuſtomed to this, burn priming, with your back turned towards the horſe, then go up to him, and let him ſmell it, to accuſtom him to the ſmell of powder; this done, careſs him, and give him ſomething to eat, and a little water; repeat this, till he is uſed to the ſmell and ſmoke; then load the piſtol with a ſmall charge, fire it with your back towards him, let him ſmell the piſtol, and careſs him. As he comes forward, put in a greater charge, and fire nearer to him, and laſtly fire it from his back. With the ſame patience and perſeverance, accuſtom him to drums, trumpets, colours, and the clatter and ſight of arms.

Horſes that are weak are generally timid, and thoſe whoſe ſight is not very good, are difficult to teach. Though, in the end, ſuch horſes may be broke, I would not recommend the uſe of them for war.

It is not only in the narrow bounds of the manege that this is to be practiſed: the horſes muſt alſo be frequently exerciſed, in the ſame way, abroad, and on the road, where they meet various objects, ſuch as wind and water-mills, wooden bridges, and bridges made of boats. If the horſe be obedient to the hand and heel, and the rider know how to give his aids properly, patience will overcome theſe difficulties; above all, on theſe occaſions, care muſt be taken, not to beat a young horſe, becauſe the fear of blows, mixed with the alarm ariſing from the object diſliked, would totally deſtroy his courage, and entirely break his ſpirit. *

* "In order to make horſes ſtand fire, the ſound of drums, and all ſorts of different "noiſes, you muſt uſe them to it by degrees in the ſtable at feeding time; and inſtead of "being frightened at it, they will ſoon come to like it as a ſignal for eating.

"With regard to ſuch horſes as are afraid of burning objects, begin by keeping them "ſtill, at a certain diſtance from ſome lighted ſtraw: careſs the horſe; and in proportion "as his fright diminiſhes, approach gradually the burning ſtraw very gently, and increaſe "the ſize of it. By this means, he will very quickly be brought to be ſo familiar with it, "as to walk undaunted even through it.

"As to horſes that are apt to lie down in the water, if animating them, and attacking "them vigorouſly, ſhould fail of the deſired effect, then break a ſtraw bottle full of water "upon their heads, let the water run into their ears, which is a thing they apprehend very "much.

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THE HUNTER.

Although hunting is reckoned only an amuſement, the exerciſe does not merit the leſs attention, ſince it is preferred by kings and princes, to all others.

" All troop horſes muſt be taught to ſtand quiet and ſtill when they are ſhot off from, " to ſtop the moment you preſent, and not to move after firing till they are required to do " it; this leſſon ought eſpecially to be obſerved in light troops: in ſhort, the horſe muſt be " taught to be ſo cool and undiſturbed, as to ſuffer the rider to act upon him with the ſame " freedom as if he was on foot. Patience, coolneſs, and temper, are the only means requiſite " for accompliſhing this end. Begin by walking the horſe gently, then ſtop and keep him " from ſtirring for ſome time, ſo as to accuſtom him by degrees not to have the leaſt idea of " moving without orders: if he does, then back him; and when you ſtop him, and he is " quite ſtill, leave the reins quite looſe.

" To uſe a horſe to fire-arms, firſt put a piſtol or a carabine in the manger with his feed; " then uſe him to the ſound of the lock and the pan; after which, when you are upon him, " ſhow the piece to him, preſenting it forwards, ſome times on one ſide, ſome times on the " other: when he is thus far reconciled, proceed to flaſh in the pan; after which, put a " ſmall charge into the piece, and ſo continue augmenting it by degrees to the quantity " which is commonly uſed: if he ſeems uneaſy, walk him forward a few ſteps ſlowly; and " then ſtop, back, and careſs him. Horſes are often alſo diſquieted and unſteady at the " claſh, and drawing, and returning of ſwords; all which they muſt be familiarized to by " little and little, by frequency and gentleneſs.

" It is very expedient for all cavalry in general, but particularly for light cavalry, " that their horſes ſhould be very ready and expert in leaping over ditches, hedges, gates, " &c. The leaps, of whatever ſort they are, which the horſes are brought to in the " beginning, ought to be very ſmall ones; the riders muſt keep their bodies back, raiſe " their hands a little in order to help the fore-parts of the horſe up, and be very attentive " to their equilibre. It is beſt to begin at a low bar covered with furze, which pricking " the horſe's legs, if he does not raiſe himſelf ſufficiently, prevents his contracting a ſlug- " giſh and dangerous habit of touching as he goes over, which any thing yielding and not " pricking would give him a cuſtom of doing. Let the ditches you firſt bring horſes to, " be narrow; and in this, as in every thing elſe, let the increaſe be made by degrees. " Accuſtom them to come up to every thing which they are to leap over, and to ſtand " coolly at it for ſome time; and then to raiſe themſelves gently up in order to form to " themſelves an idea of the diſtance. When they leap well ſtanding, then uſe them to " walk gently up to the leap, and to go over it without firſt halting at it; and after that " practice is familiar to them, repeat the like in a gentle trot, and ſo by degrees faſter " and faſter, till at length it is as familiar to them to leap flying on a full gallop as any " other way: all which is to be acquired with great facility by calm and ſoft means, with- " out any hurry.

" As horſes are naturally apt to be frightened at the ſight and ſmell of dead horſes, it " is adviſable to habituate them to walk over and leap over carcaſes of dead horſes: and " as they are particularly terrified at this ſight, the greater gentleneſs ought conſequently " to be uſed.

" Horſes ſhould alſo be accuſtomed to ſwim, which often may be neceſſary upon ſervice; " and if the men and horſes both are not uſed to it, both may be frequently liable to

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This preference is without doubt founded upon the affinity between the chace and war; in both there is an object to attain, fatigue to be endured, dangers to avoid, and ſtratagems to practiſe; it is not then ſurpriſing that an exerciſe which bears ſuch a relation to the heroic ſentiments inſeparable from great princes, ſhould fix the faſhion of their pleaſures.

This is not the place to examine all the different modes of hunting; but the life of a beloved ſovereign is ſo precious to his ſubjects, that it becomes our particular province to employ every means in its preſervation. We have already ſaid, that the chace has its dangers in common with war; but the greateſt part of theſe dangers ariſes from ill choſen and ill dreſſed horſes; for which reaſon we have carefully endeavoured to find out the means of acquiring the knowledge of a good hunter, and the readieſt and ſureſt mode of dreſſing him to that exerciſe.

Many people think the method followed to dreſs horſes in the ſchool, is contrary to that which ought to be followed for hunters and troop horſes. This opinion, though badly founded, is the cauſe of neglecting true principles; there is no guide left but the bad example of thoſe who gave riſe to this opinion, and perſevere in the practice.

The ſeat acquired is only a kind of ſticking without grace, the execution is forced and without foundation.

How can any one, who poſſeſſes but a ſmall degree of judgment, pre-

" periſh in the water. A very ſmall portion of ſtrength is ſufficient to guide a horſe, any " where indeed, but particularly in the water, where they muſt be permitted to have their " heads, and be no ways conſtrained in any ſhape.

" The unreaſonable rage in Britain of cutting off all extremities from horſes, is in all " caſes a very pernicious cuſtom. It is particularly ſo in regard to a troop-horſe's tail. " It is almoſt incredible, how much they ſuffer at the picket, for want of it: conſtantly " fretting, and ſweating, kicking about and laming one another, tormented, and ſtung off " their meat, miſerable, and helpleſs; while other horſes, with their tails on, bruſh off " all flies, are cool and at their eaſe, and mend daily; whilſt the docked ones grow every " hour more and more out of condition."

Earl of Pembroke.

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tend to ſay, that a rider, capable of putting in practice the principles of a good ſchool, by which he is able to diſcern the nature of his horſe and form his air, does not poſſeſs the art of ſuppling a horſe deſigned for war, and of making him obedient? or that he cannot extend a horſe deſigned for the chace and give him wind? ſince theſe are the firſt principles of the art of riding.

It is very difficult to make choice of a good hunter, for beſides the exterior qualities of other horſes, he ought to have good bottom, lightneſs, and to be ſure footed. Theſe qualities ought to be natural, for art at the moſt can only make them more perfect.

A hunter ought not to be thick ſhouldered, nor very ſhort in his body; becauſe ſuch horſes are commonly ſhort winded, and do not poſſeſs the ſpeed requiſite in a good hunter. He ought to be rather long in the body, to have his neck raiſed, his ſhoulders free and flat, his legs large and nervous, but not long jointed; he ought to be naturally ſwift, ſenſible to the ſpur, and in a light appui.

Monſieur de la Broue ſays, that horſes unfit for the chace, are thoſe which natural timidity prevents from going faſt for fear of running the hazards of the chace. Thoſe which are diffident of their ſtrength from ſome natural or accidental defects, thoſe which are by nature heavy and ſluggiſh, and thoſe which are blemiſhed, thoſe which like better to make leaps than to diſtribute their ſtrength, and laſtly thoſe which retain their powers from malice and cowardice.

Though all theſe may be actually dreſſed for the chace, yet they cannot acquire the qualities of good hunters, which are to gallop light, ſure, and long. Theſe qualities are only to be found where there is a natural lightneſs, (which is perfected by the trot) free action of the ſhoulders, and a light appui of the mouth, confirmed by the gallop, with ſufficient wind and courage aug-

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mented by exercise. The trot, which is the first rule to supple all kinds of horses, ought to be long and extended, rather than raised; that the horse may learn to throw out his arms and shoulders; the bridon is excellent to give the horse this first suppleness; with this instrument, which we have before described, a horse may be easily bent, without being constrained too much; he may be taught to turn readily and freely to both hands, without hurting his barrs or the place of the curb. He must be trotted to both hands, without any regard to ground, but merely to vary the lessons; turn first to one hand, and then to the other upon the circle, and sometimes straight forwards on a line of length proportioned to his inclination, either to retain or abandon himself.

He must be kept to the trot till he obeys the slightest motion of the hand and legs, and has learned to turn with ease, readily, and freely, to either hand. When he is arrived at this point, let a bitt, suited to his mouth, be given him; after which, let him be taught the lesson of the shoulder in, not only to supple his sides and to form his mouth, but to push forward his inward leg behind, under his belly. Which is a quality indispensably necessary for a hunter, that he may gallop united and gracefully.

In putting him to the shoulder in, he must be kept collected, but not in a posture so shortened as if he was dressed for the manege; on the contrary, he must be more extended, to give him ease in throwing out his legs and shoulders, but he must not be laid out so much as to acquire the fault of bearing upon the hand; for this, he must be corrected by stops, half stops, and reining back. After the trot perfected by the shoulder in, stops, half-stops, and reining back, he must be galloped to augment the lightness of his shoulders, to settle and determine the appui of the mouth, and confirm him in the hunting gallop.

This freedom of the shoulders, one of the most essential properties of a hunter, is easily acquired, if after he has been regulated by the trot, the ri-

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der knows how to extend his ſhoulders and to make him throw out his arms, without the motion of the high ſhort gallop, or that near the ground; by the firſt error, he would be taught what is called ſwimming in his gallop, and could not be laid out; by the ſecond he would ſtumble at every little eminence or ſtone he ſhould meet with, by moving too near the ground.

It muſt be allowed, that nature ſeems to have formed ſome horſes on purpoſe, and has given them this free extended motion of the ſhoulders, which conſtitutes the true merit of a hunter. The Engliſh horſes, above all horſes of Europe, have this quality, and conſequently are ſeen to perform their courſe with incredible ſwiftneſs. At their races held at Newmarket, the horſe that wins the prize muſt run four engliſh miles (about two ſhort French leagues) in eight minutes, ſometimes in leſs. Their hunters often run a whole day without being unbridled, and are always cloſe to their hounds in their fox chace, and leap over all hedges and ditches, which are numerous in a country ſo much cut and encloſed as England.

I am perſuaded, if ſuch horſes as thoſe were to be ſuppled by the rules of art, they would gallop with more eaſe to themſelves, and more agreeably to their rider; nor would they be worn out ſo ſoon in the legs as they generally are; for in two or three years their legs tremble under them.

The reaſon of this weakneſs, which does not appear to be natural, is doubtleſs becauſe the ſnaffle is always uſed, whereas it ſhould only be ſo in the beginning to ſupple them. As this inſtrument is not formed to ſupport the fore-parts, nor to give the horſe an appui, he is not helped in his gallop; and the weight of the rider, joined to that of his own ſhoulders, neck and head, fatigues the tendons and ligaments of the legs, by which they are ſoon ruined, and the defect of ſtumbling is produced. For this reaſon, the ancient maſters invented the bitt, to ſupport the action of the horſe in all his paces, but particularly in his gallop; in which, as he is more laid out, he is more liable to take falſe poſitions.

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When a horſe, intended for a hunter, is firſt galloped, he muſt not be galloped very much extended; becauſe, as he has not the habit of galloping light, he will bear upon the hand; neither muſt his gallop be ſhort; for that would prevent his throwing out his limbs as he ought to do; but he muſt be galloped united; without holding him in, or driving him forward too much; and juſt as if he galloped, of his own accord, without a rider. The gallop we ſpeak of is acquired by a light hand, accompanied by frequent deſcents of the hand. The deſcent of the hand, which is an exellent aid in every air, ſeems to have been invented on purpoſe for hunters, to teach them to gallop without a bridle, and without obliging the rider to ſupport them at all.

This leſſon of the gallop, muſt be performed on a large circle, firſt to one hand, then to the other; the courſe muſt not be long at firſt, for that would haraſs and fatigue the horſe, inſtead of ſtrengthening his wind and forming his gallop. The horſe muſt often be ſtopped from the gallop and walked, to give him time to take breath; and as ſoon as he has done ſo, put him to the gallop again. This method of changing alternately from the gallop to the walk, without ſtopping entirely, gives the horſe in time as much wind as his ſtrength and ſpirit admit of. The rider muſt be the judge of the length of the courſe of the gallop; when he perceives the horſe out of breath, he ought to put him to the walk; and he ought to ſhorten the duration of the walk, when he finds the horſe able to continue longer in the gallop. Another thing deſerving attention is, that at the end of every gallop, the horſe paſs at once to the walk, without making a ſingle ſtep in the trot, between the two paces; becauſe it is very troubleſome to the rider; and alſo, that he ſet off from the walk to the gallop in one time.

When the horſe begins to get wind, and can take long courſes in the gallop, without blowing or ſweating violently, then he muſt be put to the more extended gallop, which is called the hunting gallop.

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In this, the poſture of the head is not to be reſtricted to the obſervance of the rule of keeping the face perpendicular, from the fore-head to the noſe, as in the manege; but the head is to be left a little more at liberty, that he may open his noſtrils wider, to enable him to breathe more freely; but ſtill, he muſt not be allowed to carry his noſe in the wind; for he that gallops with his head high and miſplaced, is more liable to fall, than the horſe which looks at the ground on which he is about to put down his feet. There is a very excellent leſſon that I have ſeen put in practice by able maſters, to dreſs hunters; it is, to gallop in a large circle to the left, and to keep the horſe bent to the right, united with the right foot; this method of turning to the left, though the horſe gallops with the right foot, teaches him not to become diſunited when it is neceſſary to reverſe his ſhoulder, that is to turn ſhort to the left, which would often happen if he were not formed to this motion, and occaſion an irregularity, that would greatly incommode the rider, and diſorder his ſeat. The old maſters had a method which I greatly approve, that of galloping in a ſerpentine line; inſtead of a whole circle, they continually made ſections of circles, turning the ſhoulders every moment without changing the feet, and ſo on. This makes a horſe ſure footed, and is eaſily practiſed where he has been properly prepared.

A hunter muſt not be confined to the bounds of the manege only, he muſt be exerciſed in the open country, that he may be accuſtomed to all kinds of objects, and all kinds of ground. He ought to be taught alſo to ſtand fire, and to leap over hedges and ditches; this is particularly neceſſary, that he may not be ſtopped by ſuch obſtacles.

Mons. de la Broue gives a leſſon for this purpoſe, which I believe is both practicable and good; it is, to lay a hurdle three or four feet broad, and ten or twelve long, upon the ground, and make a horſe jump over it in the walk, the trot, and the gallop, and to puniſh him with the ſwitch upon the ſhoul-

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der, if he put his feet upon it. After this, the hurdle is to be raiſed about a foot from the ground, and as he learns to leap over it freely, it is to be raiſed higher and higher, till it get to the proper height, and then it is to be ſtuck full of branches of trees with their leaves on. This method, which he ſays he has often practiſed ſafely, teaches a horſe to extend himſelf to leap over hedges and ditches; but this leſſon ought not to be taught, till he has learned to be obedient to both hands, to go off, and to ſtop, and has had his head placed, and his mouth made.

OF CARRIAGE HORSES.

In former ages, magnificent equipages were only uſed for the celebration of triumphs, without attention to their commodiouſneſs; but modern luxury, with incredible progreſs, has given riſe to the conſtruction of many and various deſcriptions of carriages, and the moſt common of thoſe of the preſent day, infinitely ſurpaſs thoſe ancient cars.

The moſt eſſential improvement, ariſes from the carriages being ſuſpended upon the axis by delicate ſprings, which render the motion almoſt imperceptible; and the lightneſs of the workmanſhip conſiderably diminiſhes the labour of the horſes.

When no improvement could be made in the conſtruction of the carriage, more attention was paid to decoration, which has been ſo ſucceſsful that nothing is more capable of announcing rank and dignity than the magnificence of an equipage, if the horſes were better choſen and dreſſed for harneſs. Negligence in this point, was pardonable in other times, becauſe the labour required to drag heavy ill ſhaped machines neceſſarily precluded graceful action. At preſent there is nothing to prevent our producing that elegant ſuperb appearance ſeldom though ſometimes ſeen.

Germany took the lead on the continent of Europe, and the example was followed by ſeveral French noblemen. It is however much to be deſired

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that the cuſtom ſhould become general, not only for appearance, but to prevent thoſe accidents, which too often happen, in putting to a carriage, horſes that have neither been ſuppled, nor had their mouths made.

Enough is in general ſuppoſed to be done to prevent danger, by harneſſing new horſes, and putting them to the carriage, three or four times, before they are brought into uſe; yet we have almoſt daily examples, to convince us, this precipitate mode is extremely inadequate to preclude danger, or prevent the horſes from trotting ungracefully, irregularly, upon their ſhoulders, with the head down, the croup high, or forcing the hand; faults the more remarkable, in proportion to the magnificence of the carriages.

Let us now deſcribe the qualities neceſſary for carriage horſes, and the means of dreſſing them.

A coach horſe ought to have his head well placed, his neck raiſed, and to trot ſtraight and united in the traces; he ſhould be from fifteen to ſixteen hands high, well turned, and high before, even though his back be rather low, which would be a defect in a ſaddle horſe; he ſhould be full bodied, yet his ſhoulders ought not to be loaded, nor his breaſt too large, though theſe qualities would be proper in waggon horſes, becauſe they would pull better in the traces.

Coach horſes ſhould have flat ſupple ſhoulders, to be able to trot freely and gracefully; they ſhould be neither long nor ſhort, but of a middling length; for thoſe which are very ſhort, generally over-reach, and thoſe which are very long, preſs upon the bitt, for want of ſtrength, in the reins, to keep them up; they ought to have clean well proportioned limbs, and a good deal of bone, but above all good feet. Great attention ſhould be paid to the hocks, becauſe coach horſes are more liable to have defects in them, than lighter horſes; fetlocks that bend much, hinder coach horſes from reining back, and holding back as they go down hill.

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A well chosen coach horse, possessing the qualities above mentioned, certainly deserves the pains necessary to give him the first principles of a dressed horse, suppleness and obedience: with these perfections, he will trot with more grace, and last longer. First then trot him in the longe, afterwards mount him, and put him to shoulder in; to bend him, give him a fine posture, and form his mouth: he ought also to be taught to pass his legs, by the croup to the wall, that he may make his turnings with more ease; for every time a coach horse turns, he describes on two treads, a circular line with his haunches and shoulders, which is a kind of demivolt, and to perform this, he ought to know how to pass his legs freely, both before and behind, otherwise he would strike them against each other, strain his haunches, or turn awkwardly; he ought to be taught to piaffe perfectly well in the pillars, after he has been suppled in the trot; for nothing gives a coach horse a finer air, than the piaffe in the pillars. The pillars make him stand in awe of the whip, and obedient to the slightest motions of that aid.

Another thing, which is however seldom seen, is that a coach horse ought to be bent to the hand to which he is to go, the off horse to the right, and the near horse to the left; this posture makes him appear more graceful, enables him to see his road, keeps his croup upon the line of the shoulders, and makes him trot firm and united. Those which do not trot in this posture, put their heads down towards the pole, which throws the croup out against the traces, or else they stretch out their noses and pull upon the hand; which is the more dangerous, because they have it in their power to force the coachman's hand, which is vulgarly called taking the bitt in their teeth, by which those in the carriage, and people on foot, are alike exposed to the danger of their lives. It is very common to see one horse in a coach lower his nose, and the other raise it, which is both disagreable and discordant, and could not happen if they had been properly broke. If any one should be surprised that I recommend the same principles for coach horses as for those of the manege,

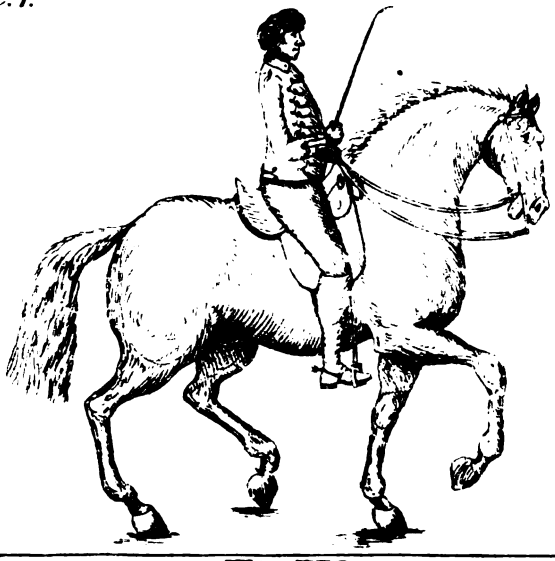
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I only desire he will look at the equipage of those gentlemen who are attentive to their horses, and he will instantly perceive the difference between horses that are dressed, and those that are not. I do not say that a coach horse should be confirmed in obedience to the hand and heel, like a maneged horse, but only that he be unstiffened, and have his mouth made, be taught to piaffe, fear the whip, and obey its slightest motion; nor do I recommend these rules for all coach horses, but only for such as from figure and price are worthy of this attention; clumsy, ill made horses, may be left to the care of the coachman.

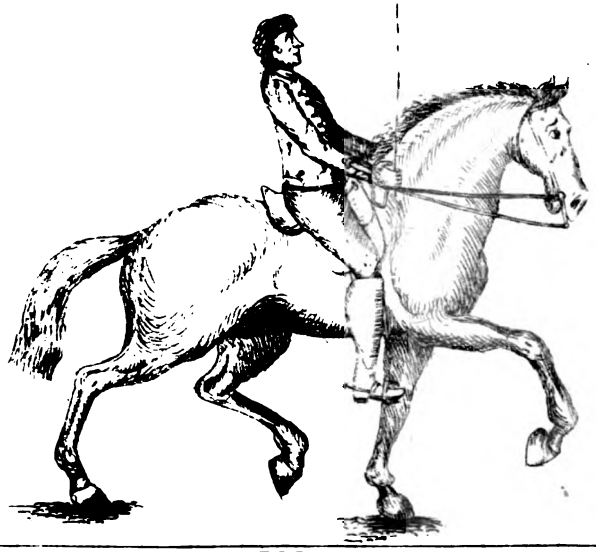
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Pl. 1.



The WALK.

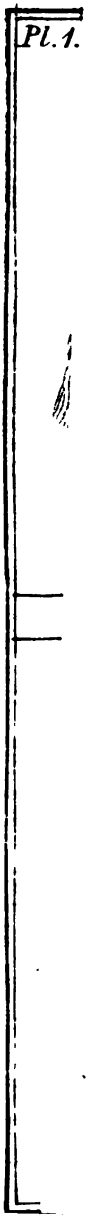


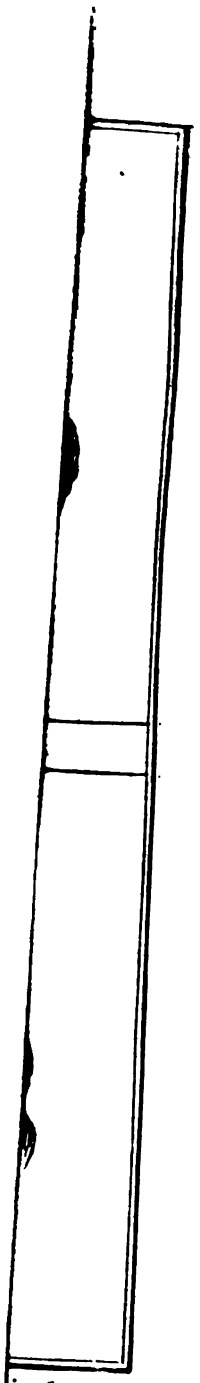
The TROT.

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Pl. 1.

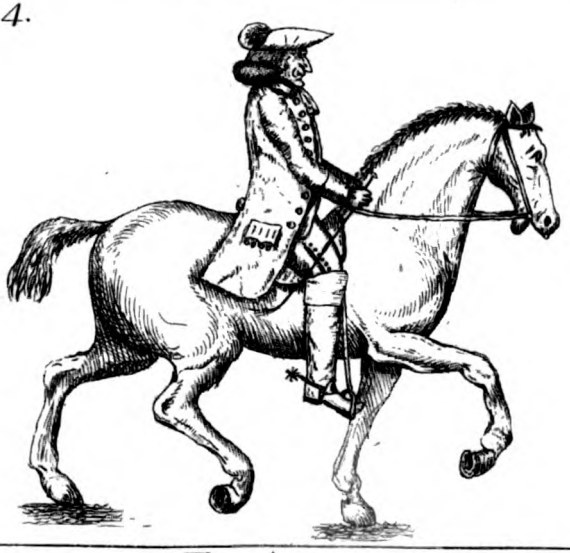




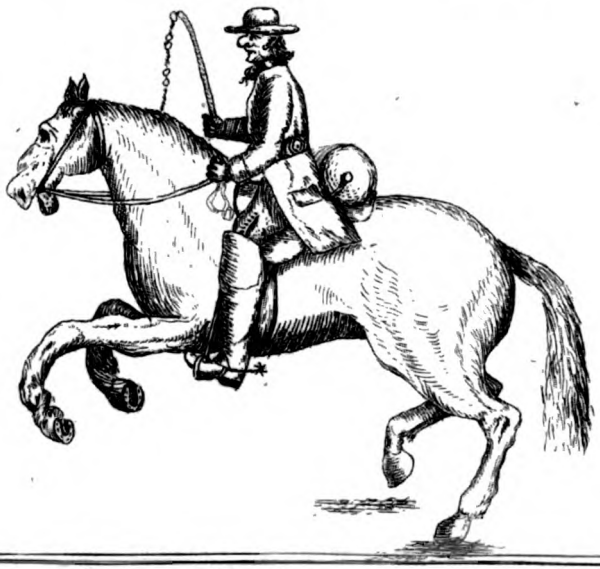
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Pl. 4.



The AMBLE.

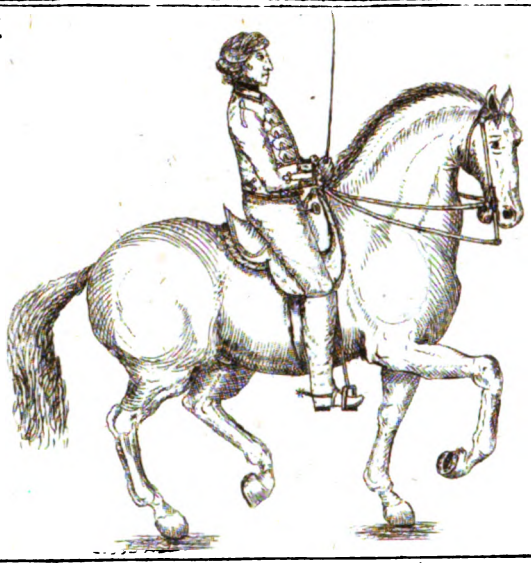


The AUBIN.

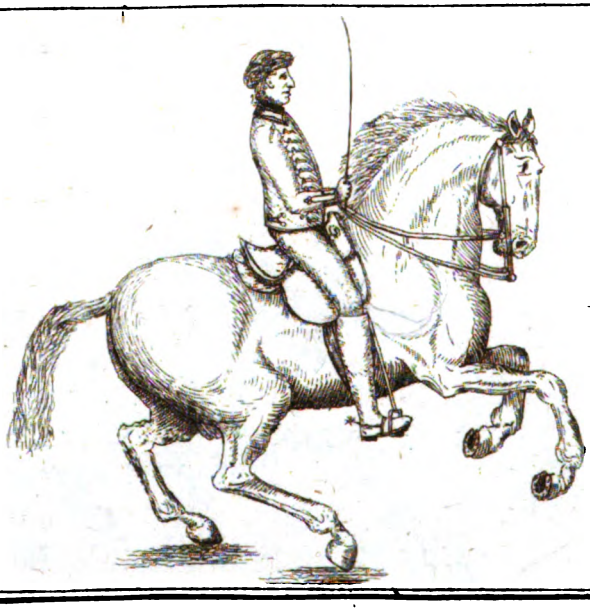
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Pl. 5.



The SCHOOL WALK.



The School, or Short, GALLOP.

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Pl. 6.



The VOLTE *to the Right.*



The PIROUETTE *to the Left.*

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Pl. 7.



The TERRE-A-TERRE.



The MEZAIR.

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Pl.8.



The PESADE.

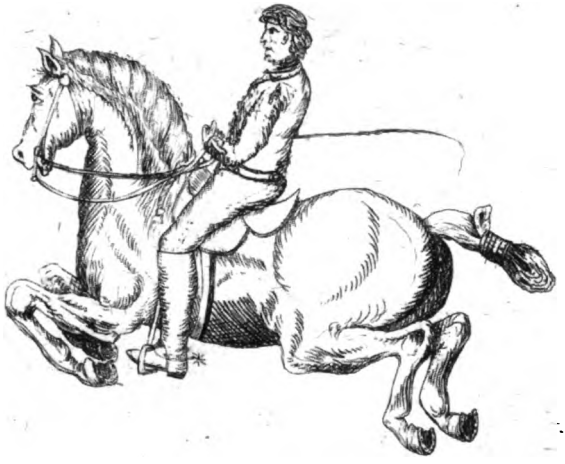


The CURVET.

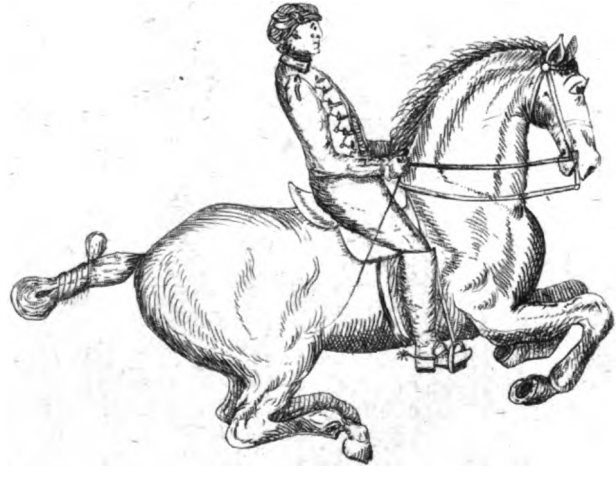
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Pl. 9.



The BALOT-ADE.

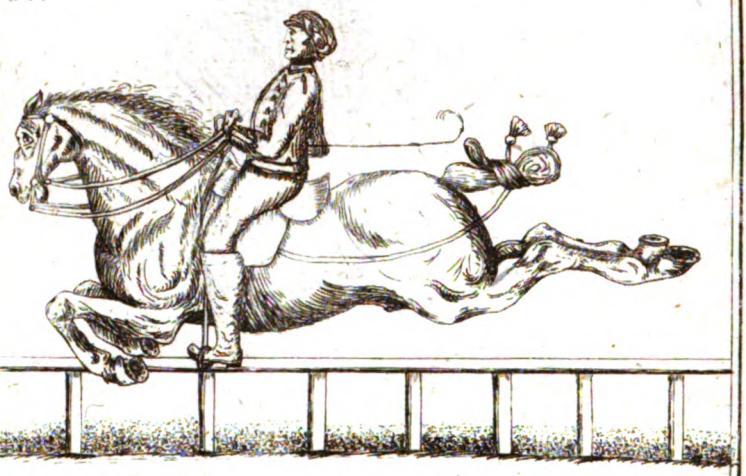


The CROUPADE.

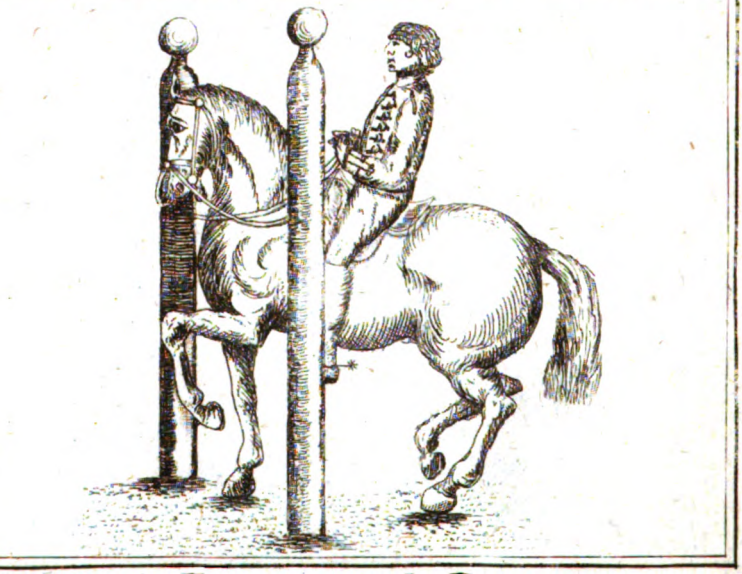
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Pl. 10.



The CABRIOLE.

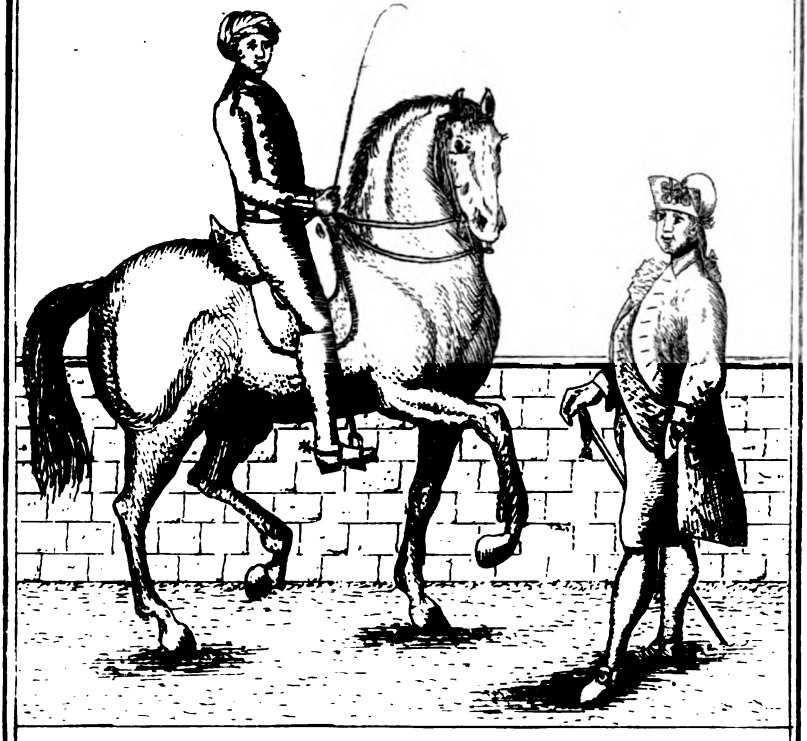


The PIAFFRE *in the Pillars.*

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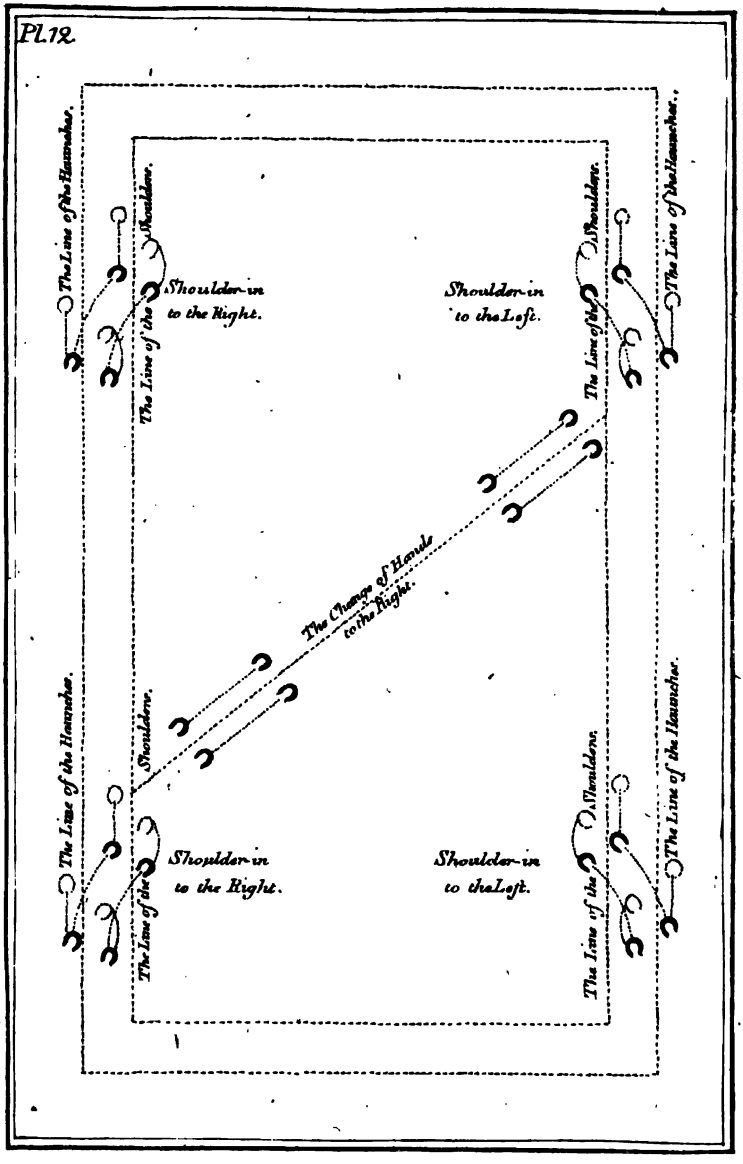
Pl. 11.



The SHOULDER-IN.

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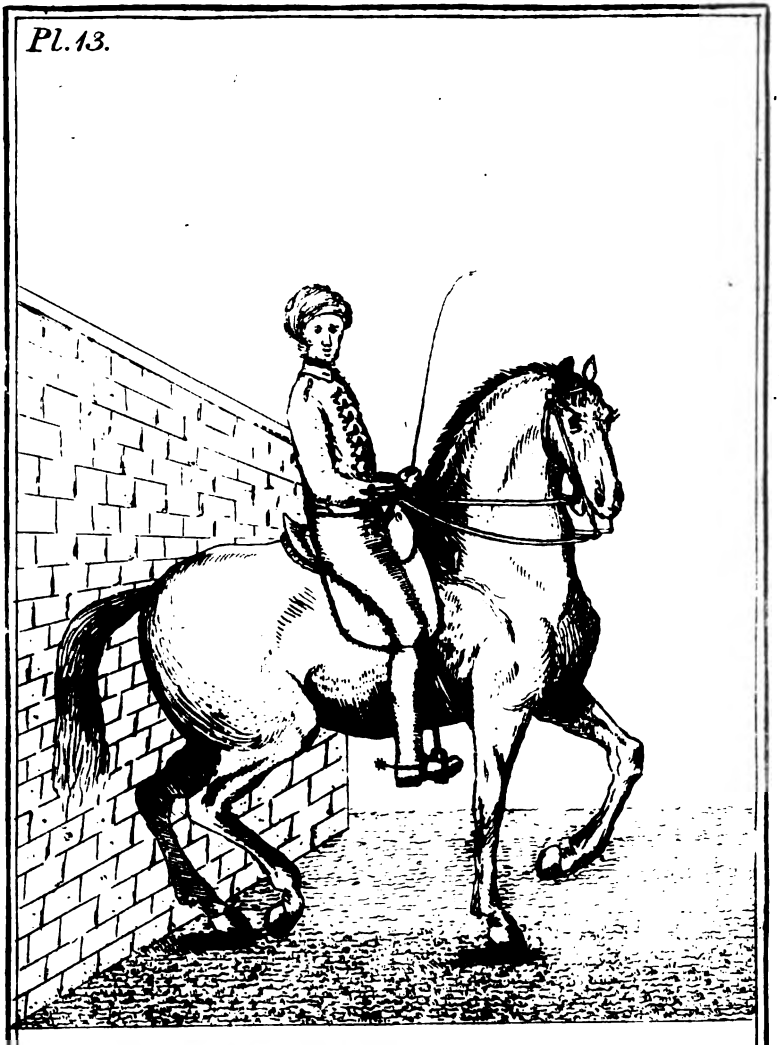


Ground Plan of the SHOULDER-IN.

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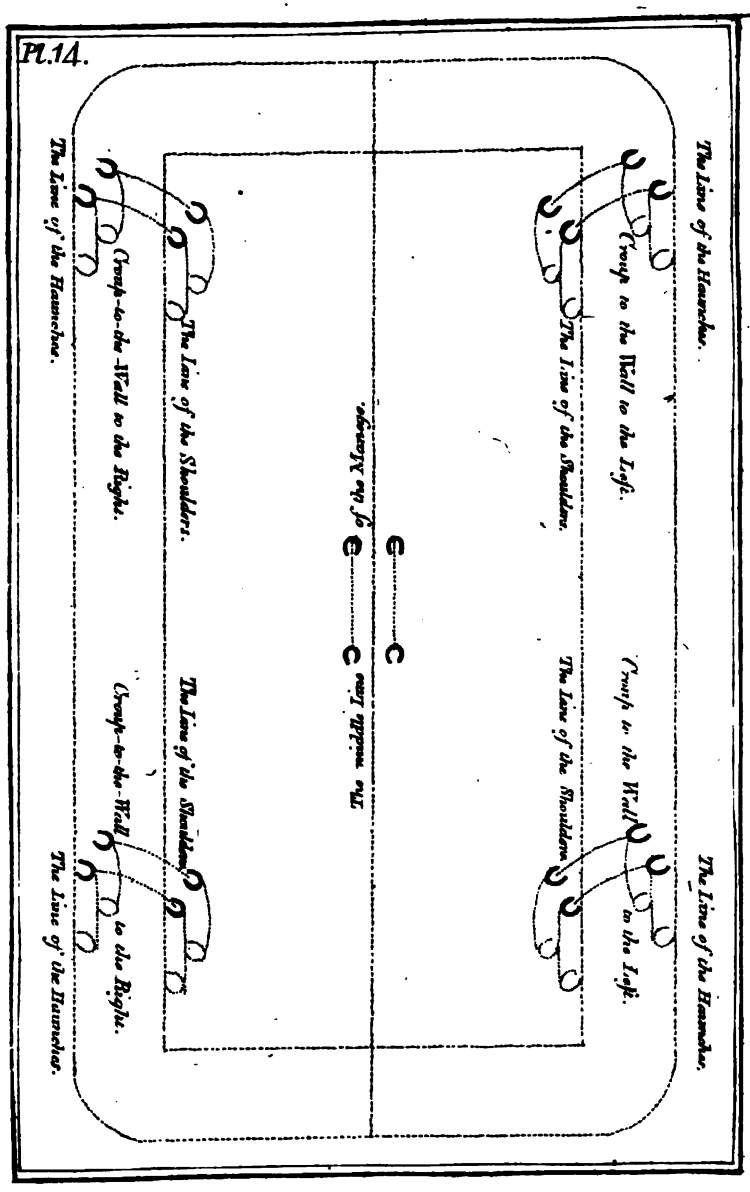
Pl. 13.



The CROUP-TO-THE-WALL.

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Plan of CROUP-TO-THE-WALL.

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Pl. 15.



The PIAFFER.

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Pl. 16.



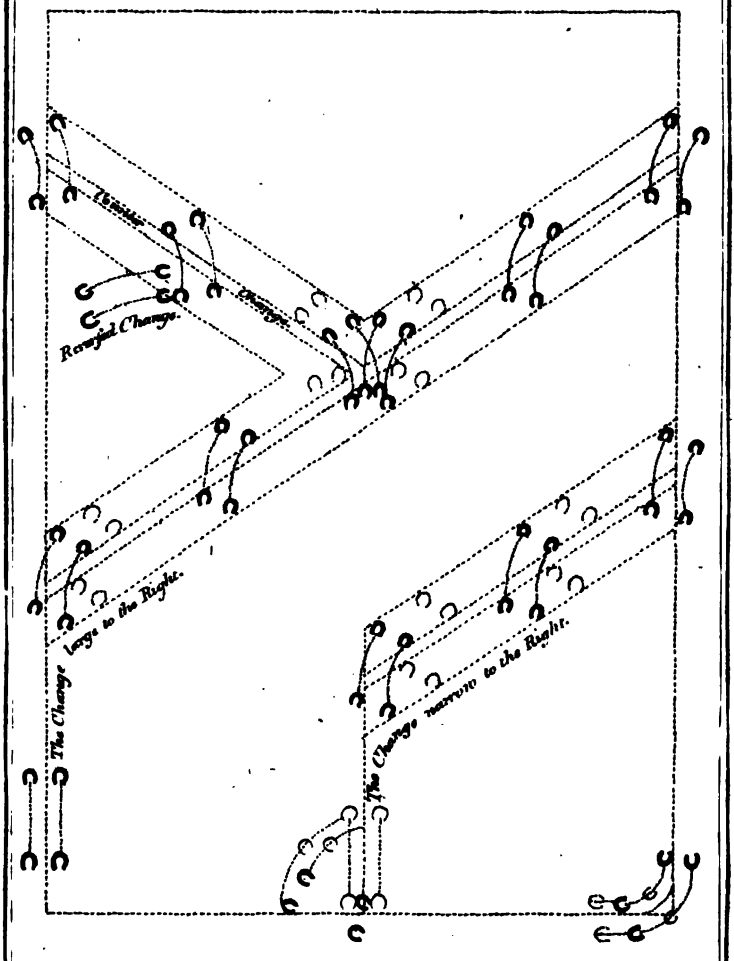
The PASSAGE.

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Pl. 17.

Changes of Hands.

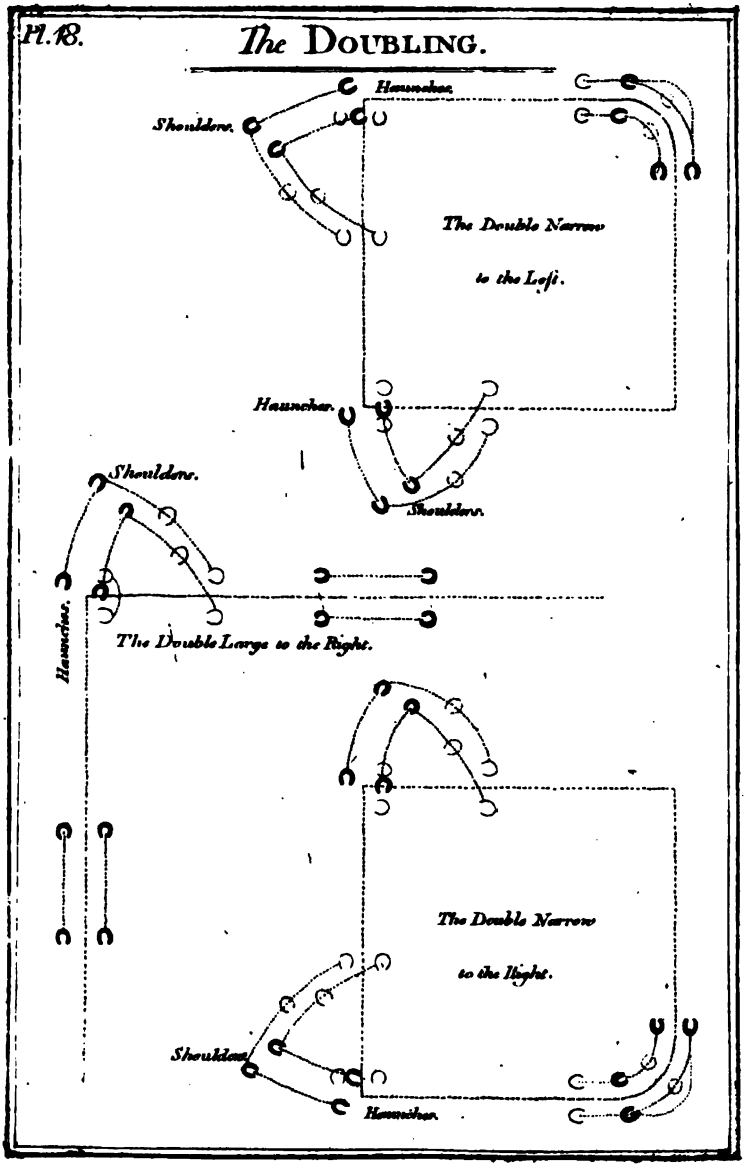


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Pl. 18.

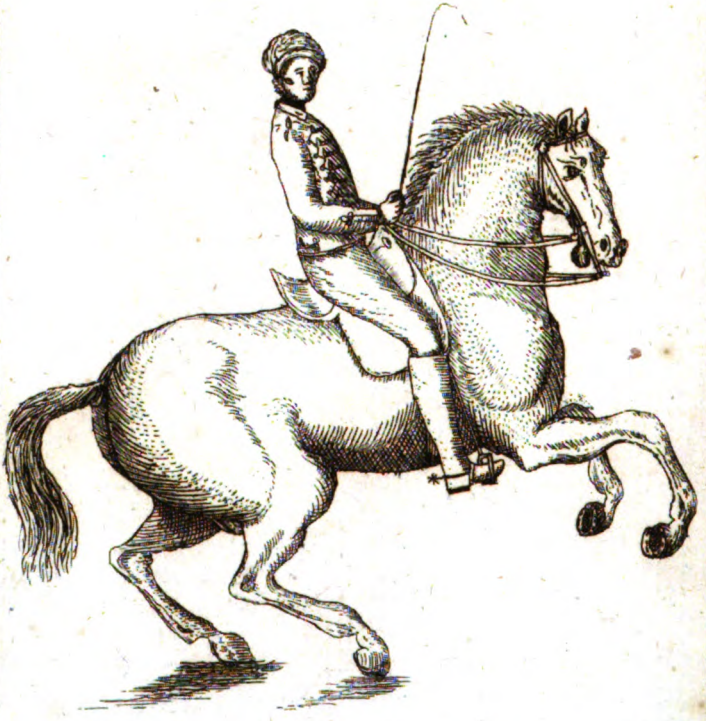
The Doubling.



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Pl. 19.



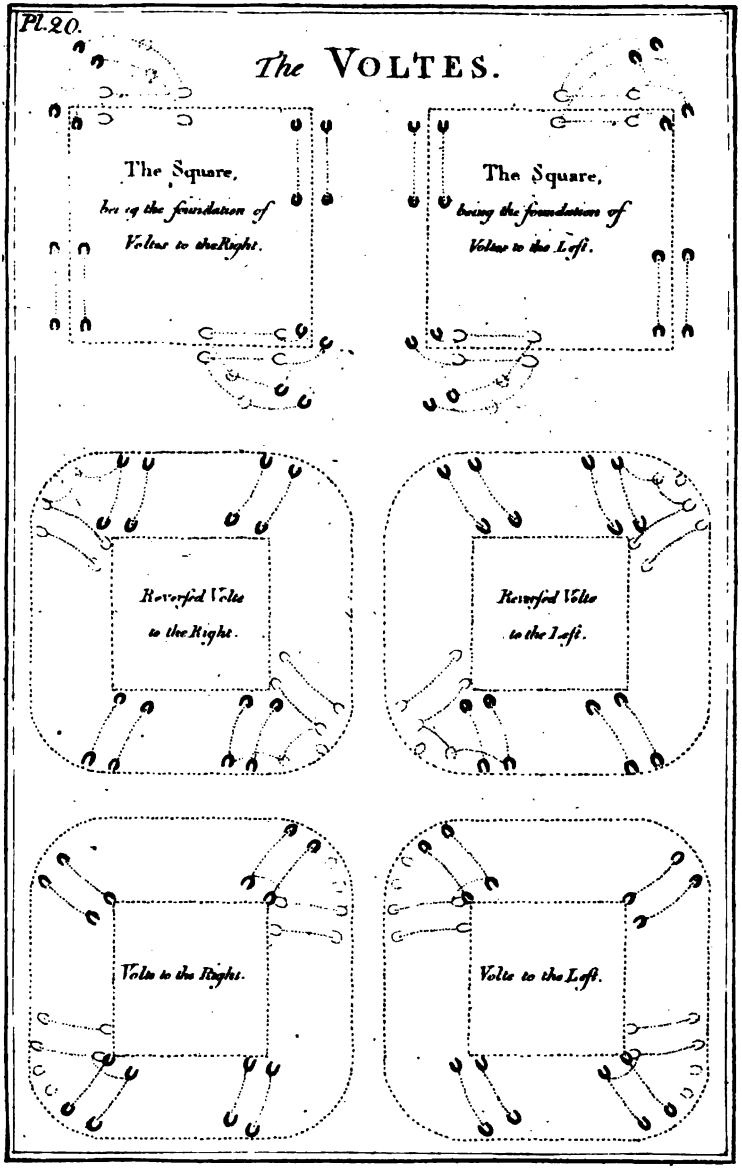
The SCHOOL GALLOP.

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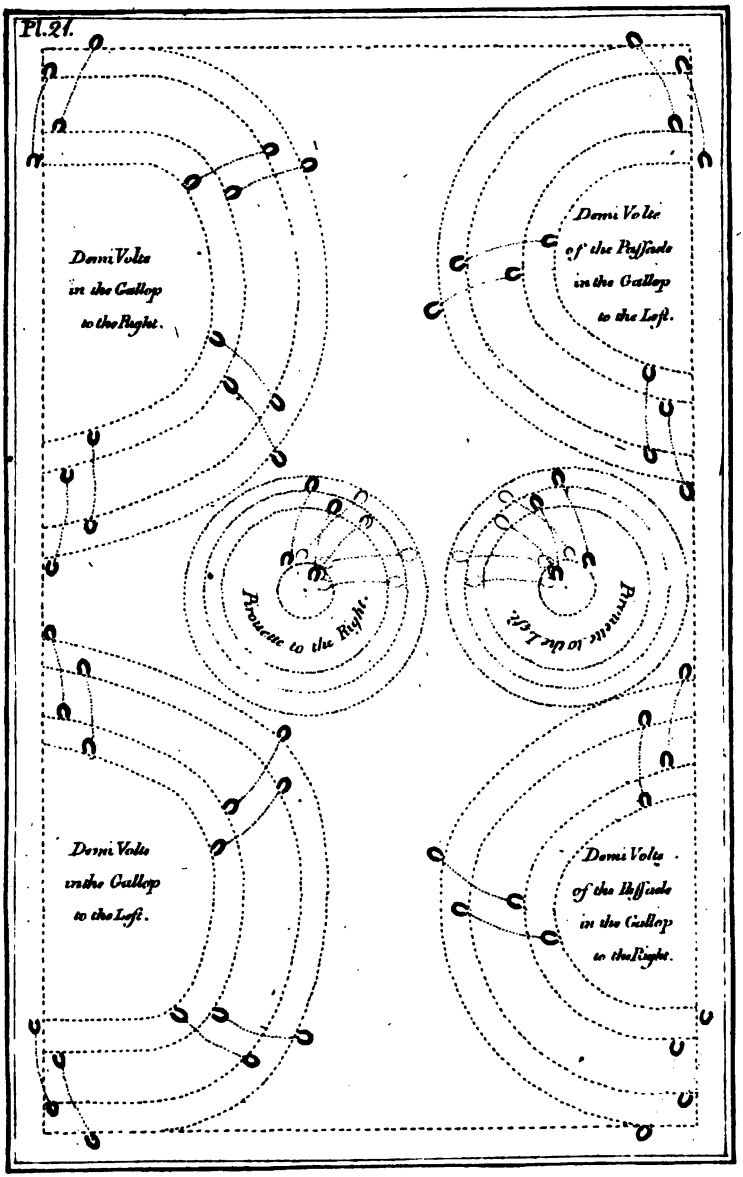
Pl. 20.

The VOLTES.



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DEMI-VOLTES, PASSADES, *and* PIROUETTES.

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Pl. 22.



The CURVET.

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